

**THE MUSEUM LIBRARY:
A SURVEY OF LIBRARIES IN THE MUSEUMS AND RELATED
INSTITUTIONS OF THE GREATER LONDON AREA; TOGETHER
WITH A STUDY ON THE EVOLUTION OF THE MUSEUM LIBRARY
IN ENGLAND**

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ABSTRACT

The central focus of the present research is a survey of libraries located in, and associated with, the museums and related institutions of the Greater London area. This investigation arises from an awareness of a general absence in the literatures of both the library and museum professions concerning the role and function of these special libraries.

A first means of analysis involved an historical survey illustrating the evolution of museums and libraries in England, with particular reference to the South East. This preliminary stage in the research confirmed the historical significance of London in terms of the development of the two communities, locally and nationally, as well as providing a contextual basis from which to approach the present state and status of the museum library.

A statistical survey of eighty-four museum institutions and their libraries in the Greater London area comprised the second stage of analysis. The survey population was grouped by sectors as defined, with some modification, by the official advisory body, the Museums and Galleries Commission. Five categories represented the survey sectors under examination: National, Central Government, Local Authority, University and Independent.

During the 1993-94 period, data were gathered on individual institutions in each sector through the use of a designed questionnaire and in-person interviews concerning various aspects of library operation and function, namely; Administration and Staff; Finance; Collections; Catalogues; Services; and Networks.

Findings suggested that broad parameters existed in what constituted a museum library, i.e., ranging from a service facility to an informal curatorial collection. Consequently, organisation of the library and its role in relation to the parent body varied accordingly. More defined roles generally corresponded to those

institutions supporting libraries which were formally organised and professionally staffed.

The levels of public access, collections management and services were also significantly related to the sector under which an institution was grouped. These designations indicated, for instance, that the Nationals had the most comprehensive library facilities and services, whereas smaller institutions across the remaining sectors showed considerable variation in library provision. By default, the funding arrangements specific to certain groups and/or maintaining bodies had a documented effect on the state of the museum libraries surveyed.

In general, a greater number of libraries are housed in or associated with museums than described in available sources. However, their role as information partner to the museum organisation is not significant on all levels of provision, particularly as an internally networked resource for the study of respective collections and as an accessible facility for the research public. This limitation in potential may be due to its perception within both the organisation and the wider community, although insufficient allocations to the parent body and the library itself are additional factors.

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TERMS OF REFERENCE

Associate:

'Associate' museums and libraries are those which share the same parent body, e.g. in an academic or cultural complex, but are generally administered separately.

National (NAT):

Though there is no statutory definition of a 'national' museum, the Museums and Galleries Commission (MGC) lists the following requirements:

Their collections are of national importance in terms of the United Kingdom or of a part of the United Kingdom; They are vested in Trustees on the nation's behalf; They are wholly or mainly funded directly by the Government; The Government is able to call on their staff from time to time for such expert advice in their field as it may require.

Thirteen nationals are located in the Greater London area and have been included in the survey. Three branch museums form part of the survey population, as well as four departments.

Central Government (CG):

Institutions maintained or directly supported by central government departments, bodies, agencies or offices, with the noted exception of the Nationals defined above.

Ten central government museums/related institutions and one branch museum are represented in the survey population

Local Authority (LA):

Museums and related institutions run by a Greater London Borough department or other administrative body are termed "local authority".

Twelve local authority museums/related institutions are represented in the survey population

University (UN):

Museums and related institutions operated under the jurisdiction of a university, college of higher education, or other academic body which awards professional qualifications.

Eleven university museums/related institutions are represented in the survey population

Independent (IND):

Museums and related institutions owned or managed by a charitable trust and/or company or by private individuals.

Twenty-nine museums/related institutions are represented in the survey population

SURVEY POPULATION: LIST OF ORGANISATIONS BY SECTOR

Organisation	Library	Associate Museum (where applicable)
<u>Nationals (NAT):</u>		
Bethnal Green Museum of Childhood	Renier Collection of Historic and Contemporary Children's Books	Victoria and Albert Museum
British Museum	Central Library	
Department of Prints and Drawings	Library	
Museum of Mankind	Ethnography Library	
Imperial War Museum	Department of Printed Books	
National Army Museum	Department of Printed Books	
National Gallery	Library and Archives	
Scientific Division	Technical Library	
National Maritime Museum	Maritime Information Centre Library	
National Portrait Gallery	Heinz Archive and Library	
Natural History Museum	Library Services	
Royal Air Force Museum	Department of Research and Information Services	
Royal Armouries	Library	
Science Museum	Library	

Organisation	Library	Associate Museum (where applicable)
Tate Gallery	Library	
Theatre Museum	Library Services	Victoria and Albert Museum
Victoria and Albert Museum	National Art Library	
Prints, Drawings and Paintings	Library (Print Room)	
Indian and Southeast Asian Collection	Library	
Wallace Collection	Library	

Central Government (CG):

British Film Institute	Library and Information Services	National Film Archive / Museum of the Moving Image
Commonwealth Institute	Resource Centre	
Crafts Council	Reference Library and Information Centre	Crafts Council Gallery
Iveagh Bequest, Kenwood	Adam and Reference Libraries	
Kensington Palace	Historical and Reference Library collections	

Organisation	Library	Associate Museum (where applicable)
London Transport Museum	Library	
Metropolitan Police Historical Museum	Library collections	
Museum of London	Library	
Museum in Docklands	Library and Archives	
Royal Botanic Gardens, Kew	Library and Archives	
Sir John Soane's Museum	Library and Archives	
South Bank Centre	Exhibition Department Library	Hayward Gallery
<u>Local Authority (LA):</u>		
Bexley Local Studies Centre	Bexley Local Studies Library	Bexley Museum
Bromley Museum	Library	
Greenwich Borough Museum	Library	
Gunnersbury Park Museum	Library	
Haringey Museums Service	Archives and Library	Bruce Castle Museum
Keats House	Keats Memorial Library	

Organisation	Library	Associate Museum (where applicable)
Kingston Museum and Heritage Service	Local History Room	Kingston Museum
Lewisham Local History Centre	Library	
Newham Museum Service	Archaeology and Local History Centre	
Sutton Heritage Service	Archive and Local Studies Library	
Vestry House	Local History Library	Vestry House Museum
William Morris Gallery	Library	
<u>University (UN):</u>		
Middlesex University Silver Studio Collection	Library collections	
Royal Academy of Arts	Library	
Royal College of Music	Portraits and Performance History Department	Museum of Musical Instruments
Royal College of Surgeons	Library	Hunterian Museum
Royal Institute of British Architects	British Architectural Library	Drawings Collection and RIBA Heinz Gallery
Royal Veterinary College	Historical Collections	Veterinary Museum

Organisation	Library	Associate Museum (where applicable)
University College London		
Geology Collections	Johnston Lavis Library	
Petrie Museum of Egyptian Archaeology	Edwards Library and Petrie papers	
University of London		
Courtauld Institute	Book Library and Curatorial collection	Courtauld Institute Galleries
Percival David Foundation of Chinese Art	Library	
Wellcome Institute for the History of Medicine	Library	History of Medicine Exhibition
<u>Independent (IND):</u>		
Barnet Museum	Library	
British Telecom Museum	Resource Centre	
Carlyle's House	Library	
Chelsea Physic Garden	Library	
Clockmakers (Worshipful Company of)	Library	Museum
Croydon Natural History and Scientific Society	Library	Museum
Design Museum	Library	
Dickens House Museum	Library	

Organisation	Library	Associate Museum (where applicable)
Dr. Johnson's House	Library	
Fan Museum	Library	
Florence Nightingale Museum	Resource Centre	
Freud Museum	Library	
Geffrye Museum	Reference Library and Furniture Trade Archive	
Hampstead Museum	Library	
Horniman Museum	Library	
London Canal Museum	Library	
Marylebone Cricket Club	Library and Archives	MCC Museum
National Postal Museum	Library	
Order of St. John	Library	Museum
Pollock's Toy Museum	Library	
Royal Institution of Great Britain	Library	Michael Faraday's Laboratory and Museum
Royal Pharmaceutical Society of Great Britain	Library	Museum

Organisation	Library	Associate Museum (where applicable)
Saint Paul's Cathedral	Library	Diocesan Treasury
Salvation Army International Heritage Centre	Archives and Library	
United Grand Lodge of England	Library	Museum
Wellcome Centre for Medical Science	Information Services	Science for Life Exhibition
Wesley's House and Museum	Library	
Westminster Abbey	Library and Muniment Room	Museum
Wimbledon Lawn Tennis Museum	Kenneth Ritchie Memorial Library	

1. HISTORICAL INTRODUCTION: THE EVOLUTION OF THE MUSEUM LIBRARY; with Particular Reference to England and the London Area

Museums are but storehouses except for the recorded knowledge of its specialized library...(1)

1.1. From the beginnings to the founding of the British Museum

The historical development of the museum library is inseparably associated with that of the parent institution. On a significantly broader plane, however, this association reflects the close relationship that has existed between museums and libraries from their shared conception as repositories of collective memory.

Both museums and libraries represent two institutional forms through which the Western world has sought to preserve its cultural heritages. Accordingly, they perform similar functions: to collect, to store, and to make accessible sources of information. The principal distinction lies in the nature of these sources-- the one emphasises language-associated records and the other, artefacts of a largely non-linguistic nature.

The library is the older of the two institutions.(2) Its main unit, the written record, is accumulative and transmittable, and lends itself to systematised storage, retrieval, and analysis. In the city states of ancient Egypt and Mesopotamia, libraries alongside archive collections had been preserved in the temples and palaces of these cultural and administrative centres. One notable library was that attributed to the Assyrian monarch, Assurbanipal (ca. 668-627 B.C.), who founded a palace library at Nineveh containing 30,000 tablets on which were recorded the full knowledge of his time.

By contrast, the objects comprising a museum collection are associative and do not contain a strictly inherent meaning.(3) To become a source of information, the object must have meaning assigned to it and this meaning communicated by visual, oral and/or written means. The museum provides a

context in which to display and interpret such material evidence and "its associated information".(4)

An early form of museum (6th c. B.C.) is believed to be that excavated at the Sumerian city of Ur by Sir Leonard Woolley in the 1920s. In the ruins of a temple site identified with the daughter of Nabonidus, Bel-Shalti-Nannar, a room housing local antiquities was unearthed, including an inscribed clay drum thought to be the oldest museum label.(5) The genesis of the museum concept, as it is understood today, is also readily apparent in the *pinakothekai* of the classical Greeks. Paintings on wood (*pinakes*) from prominent schools of art were displayed in temples as in the Propylaea of the Acropolis of Athens.

During the 4th century B.C., the natural history object as an educational tool may have been employed by the philosopher and naturalist, Aristotle, at his Peripatetic School of Athens (the Lyceum).(6) Aristotle's extensive works on zoology attest to an acute observation of specimens, but this and other fields of enquiry were undoubtedly aided by consultation of a vast array of writings held in his celebrated library. The library which served as a teaching resource at the Lyceum became a model research facility for other centres of learning throughout the Mediterranean.

The largest and most renowned library of antiquity was that associated with the institution founded by Ptolemy I (Soter) about 290 B.C. The *mouseion* of Alexandria, as it was collectively termed by the Greeks, referred to a "temple of the Muses" - a sanctuary dedicated to the arts and sciences. The Alexandrian complex was rich in research collections and resembled a university in function. There were rooms devoted to the study of anatomy and installations for astronomical observations. The library of the mouseion served as the memory of the various academic departments. Here such scholars as physicians, astronomers, and philosophers consulted the appropriate literary texts and records. A catalogue (*pinaces*), compiled by Callimachus of Cyrene (chief "librarian" 260-240 B.C.), divided the collections into eight subject classes. This table of works is evidence of a library extending its function

beyond that of repository to that of disseminator of information. Of significance to this study is the library's role as information partner to the parent institution which can be considered a prototype role for the contemporary museum library.

With the fall of the Greek empire in the second century B.C., the conquering Romans amassed a wealth of art treasures and rich libraries. Some of the spoils were transferred to temples and exhibited, much like the *pinakothekai* of Greek temples. Similarly, literary and scientific records became accessible to portions of the populace with the founding of public libraries, the first being built during the reign of Augustus (ca 37 B.C.).

A large proportion of the amassed wealth of the Romans, however, went into the possession of avid collectors who perceived art collections as displays of prestige. Subsequently, there transpired a division between collections as sources of information and collections as storehouses of rarities. This division manifested itself in the succeeding centuries with the rise and spread of Christianity in medieval Europe. The Church became the dominant centre of intellectual life, as well as the collector of cultural heritage.

A Church's holdings were generally comprised of illuminated manuscripts and vertu. Additionally, a reliquary containing the coveted bones and relics of saints and martyrs formed part of the collections, these often presented as gifts by pilgrims. The Royal Abbey of St. Denis, France was reputed to house a number of such enshrined artefacts, an inventory of which was drawn up by its keeper, Abbott Bernard Suger (c. 1081-1151). Acquisitions by the Church were further enhanced by close relations with the ruling families of Europe; a situation manifested during the Crusades when art objects and rare manuscripts were eagerly sought for both state and ecclesiastical treasuries.

In the fourteenth century, the new social and intellectual prosperity as evidenced in the establishment of a variety of institutions, cultural and commercial, allowed for the development of wealthy private collections. This movement was strongly aligned with a rising interest in classical antiquities and in the encyclopaedic learning of the humanists.

One of the most outstanding collections of the Renaissance was held by the influential Medici family of Florence. The Medici, bankers to the Papacy,

began their estate with Cosimo the Elder's (1389-1464) patronage of the arts and his establishment of three conventual libraries, the Badia at Fiesole, San Giorgio Maggiore in Venice, and the San Marco in Florence. The latter would become the foundation for the Biblioteca Mediceo-Laurentian (or Laurentian Library) built by Michelangelo in 1571.

The pinnacle of the Medici legacy, however, is identified with Lorenzo the Magnificent (1449-1492), during whose time the family estate was enriched to include rare books and manuscripts, intaglios, medals, precious stones, Byzantine icons, Flemish and Italian paintings and sculpture. The first recorded instance of the word museum was used to describe Lorenzo's palace collection: "museo dei codici e gemelli artistici".(7)

More popular terms used to express a private collection and its sanctuary flourished in the sixteenth century. *Galleria* (It.) described an exhibition area for paintings and sculpture, whereas *Wunder-kammer* (Ger.: a cabinet of curiosities) signified a room of rarities and assorted curios. The learned libraries of the humanists were also encompassed by this dynamic concept of the museum. According to Paula Findlen, the philological expansiveness of the term "allowed it to cross and confuse the intellectual and philosophical categories of *bibliotheca*, *thesaurus*, and *pandechion* with visual constructs such as *cornucopia* and *gazophylacium*, and spatial constructs such as *studio*, *casino*, *cabinet/gabinetto*, *galleria*, and *theatro*...". (8)

The diversity of terms was no less matched by the range of collections which they described.(9) One of the earliest purpose-built museums to house an art collection, the Munich *Kunstammer* of Albrecht V (c1528-1579), held over 6,000 objects of fine and decorative art, among which were valuable tomes of engraved illustrations. Albrecht is similarly identified with the founding of the Staatsbibliothek. In neighbouring Tyrol, Archduke Ferdinand II (1529-1595) primarily focused his attention on a comprehensive display of arms and armour. This grand collection was on view at Schloss Ambras, Innsbruck, which Ferdinand created into a *Kunst-* and *Literaturzentrum* with the addition of a separately housed gallery, *Antiquarium*, and adjacent library.

Of sixteenth century scientific cabinets, that of Ulisse Aldrovandi (1522-1605) was celebrated throughout Europe. Aldrovandi, botanist, zoologist and professor at the University of Bologna, actively engaged in the creation of a coherent collection for the purpose of first-hand observation. By 1595, his museum contained nearly 20,000 natural history objects and approximately 8,000 illustrations of specimens to compensate for perceived deficiencies in the collection. Aldrovandi also maintained a *bibliotheca* of printed books and personal manuscripts pertaining to his own scholarly research.

The encyclopaedic character of the sixteenth-century as embodied in the formation of private cabinets finds contemporaneous expression in Francis Bacon's *Gesta Grayorum* (1594), which provides a description of those surroundings beneficial to the learned nobleman:

a most perfect and general library, wherein whatsoever the wit of man hath heretofore committed to books of worth, be they ancient or modern, printed or manuscript, European or of other parts...; next, a spacious, wonderful garden, wherein whatsoever plant, the sun of divers climates, out of the earth of divers moulds, either wild, or by the culture of man... [and] this garden to be built about with rooms to stable in all rare beasts, and to cage in all rare birds; with two lakes adjoining, the one of fresh water, and the other of salt...; [and] third a goodly, huge cabinet, wherein whatsoever the hand of man by exquisite art or engine has made rare in stuff, form, or motion...; the fourth, a still-house so furnished with mills, instruments, furnaces, and vessels... (10)

The Baconian "model of universal nature made private" was the product of an intensification of scholarly activity emanating from an expanding notion of the physical world through recent trans-oceanic voyages and the consequential rise in information about the world in general. Signs of the philosophical and scientific inquiry stimulated by all-embracing collections are represented in a number of publications of the time, notably those concerning classification. With the revival of classical studies, organisational schemes had available paradigms in the works of Aristotle and Pliny. For example, Pliny's thirty-

seven volume *Historia Naturalis* (77 A.D.), comprised of accounts on all form and matter, serves as a manual for the scholar in the art of collecting.

Possibly based on the Plinian study, Samuel van Quiccheberg, a physician of Amsterdam, published a treatise in 1565 on the systematic classification of every material contained in the universe, entitled *Inscriptiones vel tituli Theatri amplissimi*... . In the second chapter of the tract, Quiccheberg comments on the desirability of a library within the collection: "in the selection of relevant literature a hierarchy of individual faculties is to be observed with theological writings, occupying the first place, followed by jurisprudence, mathematics, medicine and literature on museums".⁽¹¹⁾

In the same year, Konrad von Gesner (1516-1565), the Swiss scholar, had compiled an arranged catalogue of Johann Kentmann's natural history collection at Dresden. Gesner, who published further works in the field of natural history, e.g. *Historiae animalium* (1551-58), is equally noted for his remarkable contribution to library classification as described in *Bibliotheca universalis* (1545). The second part to *Bibliotheca*, the *Pandectarum sive Partitionum universalium* (1548-49), consists of a subject arrangement by 20 major classes and a number of subdivisions of the most learned books of the period.

The pursuit of knowledge through varied collecting practices, and its subsequent arrangement, was continued into the seventeenth century; the evidence of the artefact now being as essential as that of the written record in the observation and discovery of the natural world. Aldrovandi of Bologna had already set an important precedence in this area. His writings, which would appear in published form during the first half of the seventeenth century, continued to influence the museography of the period. Based on personal research of his collections, treatises concerning the animal kingdom, e.g. *De Quadrupedibus Solidipedibus* (1616) made an appearance, as well as the much cited *Musaeum Metallicum* (1654), an arranged catalogue of Aldrovandi's cabinet.

Equally renowned at the time was the extensive cabinet of Olaus Worm (1588-1654), a physician and medical professor at the University of

Copenhagen. The first three volumes of his descriptive catalogue *Musaeum Wormianum* (1655) give a detailed history of the natural world, including human anatomy and, in the fourth, an examination of antiquarian objects is provided. In the catalogue, Worm draws upon the works of Aldrovandi and Gesner, and attributes the arrangement of his collections to the scientific cabinets of the naturalists, Ferrante Imperato in Naples and Francesco Calceolari in Verona.(12)

This flourishing use of natural science collections as instruments of research was commented upon by D. G. Morhof, the German historiographer, in his *Polyhistor* (1688):

as in acquiring knowledge of sciences we have need of books, so in experimental natural sciences we have need of this one book (i.e., nature) the epitome of which can be furnished for us by a Museum rerum naturalium. In providing these both men of learning and entire societies have been solicitous, and there exist not a few of them in various places which have been brought together with no small labour.
(13)

More than a half-century before, Francis Bacon had perceived the same in the visionary *New Atlantis* (1627). His tract, an elaboration of the cabinet ideal, outlines a scheme for the establishment of a "college, instituted for the interpretation of nature and the producing of great and marvellous works for the benefit of men". Also known as Salomon's House, this utopian facility would contain laboratories for multidisciplinary research and galleries of specimens, models and assorted inventions.

In England attempts were made to give form to Bacon's concepts by "a small group of progressive thinkers, among whom Robert Boyle and Samuel Hartlib were prominent". (14) Aspects of the Salomon House paradigm found partial fulfilment in the creation of a museum in the College of Physicians in 1654 and in the provision of a repository of natural and artificial rarities in 1662 by the Royal Society of London. Robert Hooke, appointed first curator of the Royal Society repository, viewed it as a place where an inquirer "might peruse,

and turn over, and spell, and read the books of nature, and observe the orthography, etymologia, syntaxis, and prosodia of nature's grammar...". (15)

Inspired by Baconian empiricism and the growth of the universal cabinet, Gottfried Wilhelm Leibniz (1646-1716), philosopher, mathematician, and librarian to the Duke of Brunswick, outlined similar plans for a scientific academy in 1675. The academy would evolve from a comprehensive exhibition of recent discoveries in the sciences and practical arts. In addition to an observatory, zoological gardens and large display halls, the layout of this grand project would include a research library, art gallery, and lecture-theatre available to the multitudes. Exhibition complexes, Leibniz suggests, might be undertaken by all the major cities in Europe, and further "serve to establish everywhere an Assembly of Academies of Sciences, which would be self-supporting, and would not cease producing fine things".(16)

Though Leibniz's vision would not take recognisable form until the Great Exhibition of 1851 and successive World's Fairs, it underlines another aspect of the cabinet phenomenon, which Leibniz had well perceived, namely that such collections were not only storehouses of knowledge but central meeting places for informal and informed exchanges of enquiry.

Certainly, cabinets were not isolated among themselves as can be seen from published catalogues acknowledging the influence of arrangement schemes and collecting practices of other notable collectors. The act of collecting itself had become increasingly more specialised and systematic. For example, the scholar and antiquary, Fabri de Peiresc (1580-1643) of Aix, occupied his lifetime in corresponding with other private collectors and in establishing contacts to assist in the gathering of books, manuscripts, antiquities, and assorted curios (these items serving as the founding collection of the Abbey of St. Genevieve, Paris). He further made presents of objects in his cabinet which were deemed to be relevant to the study of fellow scholars. Athanasius Kircher (1602-1680) of the Jesuits College, Rome, who maintained a renowned museum of antiquarian rarities, instruments and inventions, benefited from his friendship with Peiresc and through him received several gifts.(17)

In this way, the cabinet crossed cultural and geographical boundaries in terms of its unified purpose of observation and instruction of the natural and artificial world. The same can be said on a less intimate level of scholarship as the cabinet became part of a conspicuous network of venues for the educated leisure classes to peruse and, often, to gain insight for their own collecting avocations. Peter I the Great (1672-1725), after viewing the Dutch cabinets for which he held great admiration, was induced to emulate their arrangement and, subsequently, acquired whole collections to accomplish his task. The splendid museums of the apothecary, Albert Seba and of the anatomist, Frederic Ruysch, both of Amsterdam, as well as the collection of Bernhard Paludanus of Enkhuizen (at the time owned by Frederick III, Duke of Schleswig-Holstein-Gottorp) became the foundation of Russia's first museum, the *Kunstammer* of the new capital, St. Petersburg.

Avid collecting on such a scale was generally not the norm, the typical aficionado more likely to be identified with the traveller on the Grand Tour for whom continental cabinets were fashionable sites of pilgrimage. The distinguished traveller and English Royalist author, John Evelyn (1620-1706), had occasion to visit a number of private cabinets and libraries, especially in Italy. Recorded in his diary are descriptions of the *curiosa* to be found in locales ranging from the gallery and physick garden of the University of Pisa to the Palatine Library of the Vatican. His interest in cabinets also manifested itself at home in England where he was shown the collections of Samuel Pepys and Sir Thomas Browne. Evelyn was particularly impressed by the cabinet of Mr. Charleton (William Courten, 1642-1702) at the Middle Temple, London, which he claims exceeded that of any "Gents or Princes...; all being very perfect & rare in their kind..." (18)

Evelyn's unfailing interest in English cabinets was preceded by that of John Leland (c.1503-52) who, appointed King's Antiquary by Henry VIII, set out to describe and list the libraries and antiquarian rarities of the religious and private houses of England and Wales. Antiquarianism was a particular feature of the early collections in Great Britain as further delineated in William Camden's *Britannia* (1586), and validated by the outstanding library of medieval

manuscripts gathered by Sir Robert Cotton (1571-1631). England's "Father of Vertu", however, is regarded to be Thomas Howard, Earl of Arundel (1585-1646) who extended his antiquarian tastes to encompass Asia Minor and Greece in the pursuit of intaglios, marble statues, gems, and manuscripts. Francis Bacon and John Evelyn were among the visitors to view the collections on exhibit at Arundel House in London's Strand.

Though England in the mid-seventeenth century possessed fewer cabinets than the continent, and these largely emphasising antiquarian interests, it nevertheless could claim the most celebrated and encyclopaedic collection in Europe at the time: the "Ark" of the Tradescants at Lambeth. John Tradescant (d. 1637?) and his son, gardeners to His Majesty, Charles I, had actively collected natural history specimens and antiquities which they made publicly accessible. In Evelyn's Diary for 1657, the Ark is described thus:

...the Chiefest rarities were in my opinion, the antient Roman, Indian & other Nations Armour, shields & weapons; Some habits of curiously coloured & wrought feathers: particularly that of the Phoenix wing, as tradition goes: other innumerable things were too long here to recite, & printed in his Catalogue by Mr. Ashmole.
(19)

The catalogue to which Evelyn refers, *Musaeum Tradescantianum* (1656), was compiled by John Tradescant the younger (1608-1662), with the assistance of Elias Ashmole, the English antiquary and scholar (1617-1692). The *musaeum* of the catalogue is the first recorded use of the term in England. The catalogue, divided into two categories of natural and artificial artefacts and appended with a plant list of Tradescant introductions, is also reminiscent of Quiccheberg and Gesner's pre-Linnaean classification schemes.

Significantly, the application of scientific thought to the compilation of the catalogue reflects the new evaluation of artefactual records as potential sources of information. This fact did not elude the younger John Tradescant who states in the catalogue's preface:

...the enumeration of these Rarities,...would be an honour to our Nation, and a benefit to such ingenious persons as would become further enquirers into the various modes of Natures admirable workes, and the curious Imitators thereof. (20)

The scholarship to be derived from the collection was similarly not lost to its inheritor, Mr. Elias Ashmole, who was one of the founders of the Royal Society, and as noted, one of the chief compilers of the Tradescants' catalogue. Ashmole bequeathed the Tradescant rarities and his own collection to Oxford University which formed the basis of the first public institutional museum in Britain, the Ashmolean, in 1683.(21) The Ashmolean was the second such museum to be established, after the one founded at Basle University twelve years before.

If teaching and research have been the principal functions of the university from earliest times, it is appropriate that the first museums should be attached to this type of institution. Libraries had long benefited from a joint academic partnership. From the inception of the museum, the Ashmolean collections were organised so that the University could use them for teaching purposes. The museum had rooms devoted to natural history specimens, antiquities, and miscellany, and it also had a lecture hall, and a chemical laboratory.

Of importance to the history of museum libraries is the presence of a reference collection for use in the "Chymical" laboratory, and at the founding of the Ashmolean, a room had also been fitted for a "Library of natural History and Philosophy".(22) It was the acquisition of Elias Ashmole's library and of Sir William Dugdale's manuscript collection that would be deposited here and would initiate the institution of a library and museum study.

Dugdale, an antiquary and historian (and Ashmole's father-in-law), favoured the Ashmolean as a repository over the Bodleian whose reputation in the care of its holdings had become tarnished. Indeed, the Vice Chancellor of Oxford University referred to the museum as "a new Library which may containe the most conspicuous parts of the Great Book of Nature, and rival the Bodleian collection of Mss. and printed volumes". (23)

The Dugdale bequest consolidated the library's position as an essential adjunct to the functions of a university museum. And accordingly, Ashmole re-examined his previous ordinances regarding the museum in a body of statutes, dated 21 June, 1686. This document included formal recognition of the library:

...all Manuscripts given to the Musaeum, shalbe kept by themselues in one of the Closets, which shalbe called the Library of the Musaeum, to the end the Curious, & such other as are desirous, may haue the View of them; but noe person to use or transcribe them, or any part of them, but only such as the Keeper shall allow or appoint. (24)

Other bequests to the library were also forthcoming. Dr. Martin Lister was a regular benefactor up to his death in 1712. Lister, physician, naturalist, and author of *Historia Animalium Angliae* (1678), contributed both books and natural specimens. In 1695 Anthony à Wood, a friend of Dugdale and Oxford historian, likewise chose to bequeath to the museum his collection of circa one thousand printed books. His decision received the assurance of the Keeper at the time, Edward Lhwyd (1691-1697), who stated to Wood that he would "readily produce him any book when he came to the museum".(25)

The Keeper, Edward Lhwyd, in noting the importance of these valuable libraries to scholars, drew up a code of library practice which came under the revised "Orders and Statutes of the Ashmolean Museum", dated 29 April 1697. The new statutes consisted of twenty-five clauses, ten of which dealt with fees due from visitors and from users of the library.(26)

In 1693 Lhwyd is further credited in the initiation of a catalogue of the printed books accessioned by the library. A list of the Dugdale manuscripts had already been compiled and appeared in Edward Gibson's *Librorum Manuscriptorum...* (1692) which additionally contained several other manuscript bequests to the Ashmolean. The Gibson publication was then reprinted in Edward Bernard's catalogue of Bodleian manuscripts. Title entries and shelfmarks of Ashmolean acquisitions were also transcribed onto the

interleaves of a copy of Hyde's 1674 catalogue of printed books held in the Bodleian library. (27)

New bequests led to subsequent attempts to catalogue the manuscript and printed book collections of the Ashmolean. The latest catalogue, before transfer of the collections to the Bodleian in 1860, was compiled by William Henry Black and concerned Ashmole's manuscripts (printed in 1845).

Following the transfer of much of the Ashmolean's print collection to the Bodleian, the library changed in accordance with the emphasis on classical, archaeological, and fine art studies within the University. Though the original collections were dispersed, they had served more as alternate resources to those offered by the Bodleian, rather than as resources for the interpretation of the museum objects. In this regard, it should be stated that the definition of the term *museum* in England had not yet attained its present meaning. Appearing in the sixth edition of Philips' *New World of Words: Or, Universal English Dictionary* (as revised by Kersey, 1706), *museum* is defined as a "Study, or Library".(28)

By the turn of the eighteenth century, the museum concept and museological principles in general were farther advanced on continental Europe. Two influential works which attempted to unify the wide range of collecting practices of the preceding centuries appeared at this time: namely, Michael Bernhard Valentini, *Museum Museorum* (1704-14) and Caspar Fridericus Neickelius, pseud. [Jenckel], *Museographia* (1727).(29)

Valentini, a physician, scientist, and professor of medicine at Giessen University, produced his two volume manual for the collector and scholar, citing in the introduction excerpts from Genesis to accentuate the belief in the formation of a cabinet as a means of recognising God's sovereignty.(30) Parts of the first and second volumes of *Museum Museorum* contain inventories and descriptions of natural materials (much like the Plinian model), each category accompanied by a copper-plate etching. An appended section (vol. II) gives an account of machines, instruments and other products of man's manufacture. Complementing Valentini's enumeration is the inclusion in volume I of a treatise by another theorist, Johann Daniel Major (1636-93), a physician of

Kiel, in which the systematic organisation and arrangement of objects are commented upon.⁽³¹⁾ In his discourse, Major refers to the provision of other types of collections as essential to the *Naturalien-Kammer*. Foremost among these is the establishment of an *Antiquarium* in the tradition of the ancient Romans to house literary texts, coins, sculpture and statuary.⁽³²⁾

A compilation of extracts from catalogues and inventories ("rare and not in print") of over twenty cabinets on the continent and abroad, as well as Valentini's own, forms a central portion of the second volume. Descriptive catalogues of the repository of the Royal Society and the cabinet of apothecary, James Petiver, represent the English collections. Both volumes of work are prefaced with bibliographies of supporting literature and conclude with simple word and German term indices.

Museographia, written under the pseudonym of C. F. Neickelius, differs from Valentini's work in that substantial acknowledgement is given to library collections as cabinet material.⁽³³⁾ Rare book repositories are enumerated alongside object curios in part II, *Theil von Museis*. In the third part, *Theil von Bibliotheken*, libraries as institutions and large private cabinets have been documented by geographical region, including those of London, Oxford, Dublin and Scotland; to which are appended further descriptions of libraries by the editor of *Museographia*, Dr. Johann Kanold of the Kaiserlich Leopoldinische-Carolinischen Akademie of Vienna. According to Neickelius, the library is a necessary adjunct in the acquisition of knowledge of the physical world. Without books and the availability of a catalogue or *inventarium* to facilitate research, a cabinet of material evidence cannot be purposefully exploited.

In terms of spatial arrangement (based on an examination of Vitruvius' *De architectura*), Neickelius suggests the installation of shelves for books on one side and those for objects on the other of a symmetrically-constructed repository room.⁽³⁴⁾ The frontispiece to *Museographia* illustrates this ideal organisation of a scholar's study of universal learning.

An authoritative bibliography follows parts II and III. Under the *Bibliotheken* section, literature on library methodology and history is cited.

Authors such as Gesner and Morhof find entries and, likewise, Anthony Wood and Thomas James for their contribution on the library history of Oxford. Neickelius completes his guide with an additional reference tool, a topical index- *Register derer merchwürdigen Sachen*.

Such continental publications and the cabinets and museums described therein served as models for varied and developing English collecting practices. With the establishment of the Ashmolean, the recognition of the museum as vital to the scientific and cultural inquiry *and* identity of a nation had taken firm root. The foundation process was greatly advanced by organisations like the Royal Society of London which published the influential journal *Philosophical Transactions* and maintained both an extensive library and an artefact collection for the consultation of its members. One member embodying the spirit of empirical knowledge encouraged by the Society and manifested in the age of the encyclopaedia of the 1700s was Sir Hans Sloane (1660-1753).

A successor to Sir Isaac Newton as Royal Society president, Sloane has the distinction of being the principal founder of one of England's greatest national heritages, the British Museum. A physician by profession, he was also an avid collector in the tradition of the Tradescants. His passion for collecting began in the West Indies where he had been appointed personal physician to the Duke of Albemarle, Governor of Jamaica. Sloane brought back with him a large number of botanical and zoological specimens which would later be contributory evidence in his major work on the natural history of Jamaica (1707-1725). To this initial collection were added antiquities, coins & medals, ethnographic material, manuscripts and printed books; much having been acquired from well-known cabinets of the period. Among the collections Sloane purchased, were included those of Charleton in Middle Temple and of James Petiver, a London apothecary and Society Fellow.

A personal acquaintance, Petiver journeyed to Leyden in 1711 to purchase Dr. Hermann's museum on Sloane's behalf. Petiver, himself, had a particularly extensive collection, with between five to six thousand plant specimens and numerous natural history rarities; all of which were described in a series of publications, i.e. *Gazophylacium Naturae et Artis* (1702-9). The "Museum

Petiverianum", as it was named⁽³⁵⁾, had also gained a reputation on the European continent and the catalogue to the collection appeared in source guides to cabinets and other scholarly repositories; for instance, the aforementioned Valentini's *Museum Museorum* and Neickelius' *Museographia*.

At the time of Sloane's death in 1753, his acquisitions and personal collections nearly totalled 80,000 artefacts, over 40,000 books, and a herbarium library. The value of this immense repository in terms of scholarship did not go unexploited. To the owner's credit, the collections were made accessible to fellow Royal Society members and the learned public. They would be consulted by such luminaries of the day as Voltaire, Benjamin Franklin, and Linnaeus.

In keeping with his sense of public spirit, Sir Hans Sloane retained the accessibility of his vast collection by offering it to the Nation for the sum of £20,000. The government accepted the bequest, electing to house it with the state-owned Cottonian collection of medieval manuscripts. Counted among the treasures of the eminent antiquarian, Sir Robert Cotton (1571-1631), were two copies of the Magna Carta, a copy of Beowulf, and the Lindisfarne Gospels. Concurrently, the government also purchased the Harleian collection of manuscripts, charters and rolls.

These three valuable collections formed the nucleus of the British Museum, the establishment of which was facilitated by an Act of Parliament passed in 1753. The text of the Act mirrors Sloane's intended purpose for his bequest, namely to "give help and success to the most useful experiments and inventions...", and to "be preserved and maintained, not only for the inspection and entertainment of the learned and the curious, but for the general use and benefit of the public".⁽³⁶⁾

The establishment of the British Museum was a leading event in both museum and library history. Not since the founding of the mousaion at Alexandria did two institutional forms of such scale become so closely associated. And like its classical ancestor, the British Museum was a product of its age. Modelled on the universalist vision of Diderot and the Encyclopedistes, its holdings signified all of human knowledge.

Further reminiscent of Alexandria was that the strength of the Museum at its beginning lay primarily in the library collections, and the importance of this is reflected in the appointment of a Principal Librarian as chief officer of the Museum; a position title unchanged until 1898 when 'Director' was appended to it.

Of the three departments comprising the new museum at Montagu House, two were in fact library departments: the Department of Printed Books and the Department of Manuscripts. The third was the Department of Natural and Artificial Productions (the same categorisation used in the Tradescants' catalogue).

Undoubtedly, library collecting practices were also quite catholic in scope, being considerably aided by gifts, purchase and, significantly, by the books acquired under the provisions of the Copyright Acts. This copyright privilege came to the British Museum with the acquisition of the Royal Library presented by George II in 1757 which had enjoyed the right to a copy of every book published since 1662.

Services to readers soon developed, albeit at a slower pace. When the museum was opened, a room was provided for scholars with the first reading room regulations drawn up in 1757 and enlarged in 1758. Indeed the "liberty of studying in the Museum" as considered by the Trustees, was the part of the institution "from which the Publick was like to reap the greater benefit".⁽³⁷⁾ This was an actuality as the public readily responded to the wide range of materials available for consultation. Reading room patrons of the period included medical and legal practitioners, clergymen, and literary personages, such as Thomas Gray and Samuel Johnson. Women readers and foreigners also made early appearances.

However, growing public accessibility, and especially, the inclusivity of its collections, excludes the British Museum Library from being strictly termed a *museum library*. The function of enabling the preservation of the artefact *and* its associated information became only one of many in the scope of the Library. From the start, its role became multifaceted as a national, public, and research facility, as well as a museum of the book.

This role inevitably necessitated the introduction of recognised standards, and thus modern librarianship, particularly, the art of cataloguing evolved here. The rapid growth of the printed book collections translated into an expressed need for an updated and uniform catalogue. In the Minutes of Evidence of the House of Commons *Select Committee on the Condition, Management and Affairs of the British Museum* 1836, the issue of an effective programme of inventory and access was summarily addressed. The Keeper of Printed Books, Sir Anthony Panizzi, (1797-1879), took the lead in compiling 91 rules for the standardised arrangement of the book collection. In 1841, the rules were made available and the first volume of the catalogue completed.

During the hearings of the *Royal Commission on the Constitution and Government of the British Museum* 1847-49, the rules were cause for much debate, and specifically concerning the form of the catalogue, i.e. classed or alphabetical. Those in favour of classed arrangements cited Dryander's catalogue of Sir Joseph Banks' library, but Panizzi had intended the entries to be arranged alphabetically by author, as he remarked in his testimony: "for the most part the student knows the name of the author of the book which he wishes to peruse..."(38)

At the conclusion of the enquiry, the original rules were supported by the Commissioners, enabling Panizzi and his staff to put forth the groundwork of a comprehensive catalogue before the public by 1850. These landmark rules would become influential beyond the borders of Great Britain. In the United States, for example, the plan for a national union catalogue by Charles Jewett of the Smithsonian Institution was based on Panizzi's cataloguing codes. Similarly, the rules published by Charles Ammi Cutter in his *Rules for a Printed Dictionary Catalogue* (1876) incorporated much of the work laid down by Panizzi.

Whereas the Department of Printed Books introduced catalogues and other means of intellectual access from an early date, the remaining collections of the British Museum were less well supported. Initially, the natural history collections were the best served by Sloane's book and manuscript bequest, and later by that of Sir Joseph Banks (1743-1820). Sir Joseph, a pioneer naturalist

and scientific leader in the Royal Society expedition with James Cook on the H.M.S. Endeavour (1768-71), collected and conserved botanical specimens and maintained one of the most comprehensive libraries on natural history in its day. The library of Banks, received in 1827 by the British Museum, was already catalogued by his personal librarian, Jonas Dryander (1748-1810). Comprised of five volumes of exemplary detail, it was this catalogue of Dryander which would serve as a model of classed arrangement in the hearings of the Royal Commission. Volume one of the catalogue deserves particular mention as it contains lists of museum catalogues and museological literature grouped by subject discipline. (39)

It was then an anomaly when the extensive natural history collections were removed for lack of space to South Kensington in 1880 without the corresponding libraries housed in the Department of Printed Books. In spite of this, however, there had existed standard reference works within the various natural history departments (botany, zoology, geology, & mineralogy) and these were transferred to the Kensington site to accompany the object specimens. (40)

The desirability of having a departmental library independent of the General Library also received attention in the Minutes of Evidence taken before the British Museum Select Committee of 1836, the same members of which had investigated the need for a catalogue of Printed Books. Robert Brown, Keeper of the Banksian botanical collections, told the Committee that no library at that time was attached to the Natural History collection, other than a "few books of reference, which are absolutely essential to it." (41) Brown, speaking on behalf of the Botany department, further gave evidence on the growing inadequacy of the Banksian library held in Printed Books. The library collection, in addition to works of a general scope, was not furnished with the latest works in the field.

The Committee gave similar consideration to the matter in a query put forth to George Samouelle, extra-assistant in Natural History, concerning the attachment of a reference library to each department so that "officers having occasion to use books connected with their own pursuits should not at the same time interfere with readers at the reading room". In his reply, Samouelle

supported such an arrangement, stating that "every officer should have a series of working books in his room, that he should not be subject to the inconvenience of having them taken away, as I(Samouelle) have experienced many times; I have been almost suspended in my labours for a week, or nearly a fortnight together, from that cause".(42)

Reference collections would develop in other departments during the nineteenth century when subject specialised divisions in the museum began to be consolidated. Antiquities alone had expanded threefold to accommodate statuary and assorted artefacts retrieved by enthusiasts in the archaeological rich regions of Egypt and the Middle East. These outstanding acquisitions stimulated considerable inquiry as little was previously known of ancient civilisations in the east. For example, discoveries in Nineveh, undertaken by the archaeologist Henry Austen Layard in the 1840s, aided in the consolidation of the British Museum's position as a research centre in the new field of Assyriology. (43)

Accordingly, the increase in unique acquisitions and in the exclusivity of departments, led to a parallel rise in official publications of curatorial work; the first such publications being initiated with other reforms by Joseph Planta principal Librarian from 1799-1827, and including descriptive catalogues of manuscript collections, printed books, coins & medals, and ancient terracottas (44). This publishing role of the museum would further bear upon the necessity of acquiring scholarly material related to specific areas of research.

An 1872 inquiry into the departmental libraries on the recommendation of the Duke of Somerset to the Principal Librarian, Winter Jones, revealed that reference works deposited with the departments, which were not duplicated in the General Library, largely consisted of monographs and papers from transactions of learned societies, and serial publications.(45) The purchase of such specialised material was, until the twentieth century, a matter involving the approval of the Principal Librarian who countersigned the requisitions. A book grant was later instituted and official sums for individual departments for book acquisitions appear in the Standing Committee reports of the 1950s. The need for increases in allocations figure prominently in these documents.

Presently, the largest departmental libraries are those of Prints & Drawings and of Ethnography (Museum of Mankind). Upon the transfer of Ethnography to Burlington Gardens in 1970, the library housed 15,000 vols., and soon became a fully operational division of the institution with the establishment of public and technical services.

1.2. The 18th and 19th centuries

The concept of the British Museum was born from an enthusiasm for an equal opportunity in learning as expressed by the likes of Sloane and other public spirited individuals of the eighteenth century. Collections which had previously been reserved for the enjoyment of a few were now made accessible to greater numbers of the populace. This development encompassed the public exhibition of private cabinets which had become a mainstream activity in the London area towards the later half of the eighteenth century. The added fact that such exhibitions were impressive alternatives to print, not restricted to a literate society, no doubt aided in their burgeoning popularity as well. (46)

One of the most famous London cabinets was that belonging to Sir John Ashton Lever (1729-1788).(47) The Museum Leverianum, founded in Manchester, was removed to Leicester House in 1774 and opened for public viewing upon receipt of a half-guinea admission charge. Catalogues of the collection describe a large array of natural history objects and of ethnological artefacts from Oceania, the Americas, and Africa. Many of the articles of anthropological interest were those collected by Captain Cook during his third and last voyage. Unfortunately, Lever was unable to maintain the museum due to lavish expenditures. After the British Museum declined to purchase it, the collection, then valued at £53,000, was disposed of by lottery. The recipient, James Parkinson, displayed the museum at new premises, but it was brought to auction in 1806. According to Boswell, Dr. Johnson had expressed the hope that Lever's museum would remain in the country "for the improvement of taste and natural history".(48)

William Bullock, one of the English buyers at the Leverian auction, was also proprietor of a popular museum of his own.⁽⁴⁹⁾ The collection originated in Sheffield about 1795, and made its appearance at 22 Piccadilly in 1805. The museum comprised over 4,000 curiosities, primarily natural history specimens collected from thirty years of travel in Central America. In 1812, the Egyptian Hall was built to receive Bullock's museum, where it was renamed the London Museum and Pantheon. Seven years later, however, the contents were sold by auction; several of the purchasers being representatives from major museums (e.g., the pre-Columbian carvings went to the British Museum).

Another populariser of the cabinet was Benjamin Rackstraw (d. 1772) whose museum at No. 197 Fleet Street specialised in three-dimensional anatomical displays; for instance, a model demonstrating the circulation of the blood, and the motion of the heart and lungs. ⁽⁵⁰⁾ Automata of a non-medical sort such as musical and ornamental mechanisms were featured in the elite museum of the jeweller, James Cox, in Spring Gardens (c.1772). The collection was afterwards dispersed by lottery in 1774; one objet d'art, a clock embellished with mechanical birds, is known to be held in the Hermitage, St. Petersburg. ⁽⁵¹⁾

An assistant to Cox, a Belgian by the name of John Joseph Merlin (d. 1803) represented the entrepreneurial spirit common among some of the London exhibitors in their attempt to attract a curious public. In Hanover Square, Merlin's Mechanical Museum was established in 1783 to display assorted inventions and mechanical toys. According to a printed programme for 1791, *curiosa* on show included an hydraulic vase, hygieian air pump, dumb waiter, and gouty chair. ⁽⁵²⁾

Probably the most illustrious, oldest, and truly public of the London show museums was Don Saltero's Coffee-house in Chelsea (founded 1695), the proprietor of whom was a former servant of Sir Hans Sloane. Until the turn of the nineteenth century, here were displayed odd relics of dubious authenticity, e.g., Mary Queen of Scots' pincushion and Adam's key to the Garden of Eden. The Coffee-house is also singular in that it was a well-documented locale, having rivalled the British Museum not only with attendance but with the

production of a popular printed catalogue of the collections on exhibit.⁽⁵³⁾ In the description of the library holdings of Sir Joseph Banks, there is listed a copy of the 39th edition of the catalogue, revealing that all manner of London society were drawn to the Coffee-house.

Few, if any, of these fashionable show-places survived beyond the early 1800s due to the steady rise of popular education and the consequential divide between amusement and instruction. Entertainment as provided by successful and competitive venues like Madame Tussaud's Waxworks, for example, became primarily commercial enterprises, whereas the "responsibility of the [people's] intellectual and aesthetic culture came increasingly to be accepted by the government".⁽⁵⁴⁾

Albeit the government's role was slow in developing at the start of the nineteenth century as can be attested by the strenuous effort necessary for the founding of the second national museum in England, the National Gallery. In 1823 it came to the attention of the House of Commons that a valuable collection of paintings (the Angerstein Collection) was under threat of leaving the country. Similar to the Sloane bequest, the government required prodding to purchase the collection on behalf of the nation. At a cost of £60,000, the Angerstein paintings became the foundation of a national art collection and were exhibited to the public in May of 1824. ⁽⁵⁵⁾

Visual arts had been up to that time under-represented, the Royal Academy of Arts being a conspicuous exception. The Academy, established to great acclaim in 1768 by Royal Charter, had laid down in the "Instrument of Foundation" (signed by George III), its role in the promotion of Arts and Design to be pursued primarily through instruction and exhibition. The presence of a "Library of Books of Architecture, Sculpture, Painting, and all the Sciences relating thereto" was part of this mandate, and the first librarian, Francis Hayman, came to be appointed by the King in 1770.⁽⁵⁶⁾ Among the Academicians who would hold the post was Charles Eastlake (librarian during 1842-44), later President of the Academy and Director of the National Gallery. Eastlake's affiliations with the Academy may have influenced his endorsement of a consulting library to be considered for the National Gallery during the

Select Committee hearings of 1853, and the subsequent bequest of his own reference works to the cause.(57)

Indeed, the Royal Academy served as a model institution and was one of the only bodies actively lobbying for representation of the arts in Britain. More public galleries would follow its lead with the opening of the Dulwich Picture Gallery in 1811 and the Fitzwilliam Museum in 1816, neither of which received official government support. (58) It was the private sector that would provide the initial impetus for the cultural and scientific edification of the populace.

Sir John Soane, architect of the Bank of England, is one example from this period of a private individual who believed in the creation of publicly accessible museums for the purposes of study and instructive enjoyment. Soane's museum at Lincoln's Inn Fields, founded and endowed by him, contains a valuable consulting collection comprised of artworks, books, prints, architectural plans and drawings. At his death in 1837, a parliamentary Act established the Soane house as a museum under a Board of Trustees; thus forming the first architectural museum and library in Britain.(59)

Another private collection of significance to a specialised sphere of public learning, namely medical, belonged to the surgeon, John Hunter (1728-1783), brother of William.(60) Hunter's museum, like Soane's, was not simply a grouping of exhibits, but an illustration of personal and informed theories. Comparative anatomical preparations arranged according to the adaptation in living organisms of structure to function predate Darwinian principles. Upon his death in 1783, Hunter's collection was sold to the government and transferred to the Royal College of Surgeons, London (1813). The museum early benefited from the curatorship of eminent individuals as Sir Richard Owen and Sir William Henry Flower, both of whom were associated with the governance of the natural history collections of the British Museum. Sir Arthur Keith has described the Hunterian as "an immense consulting library where specimens take the place of manuscripts and books".(61)

Alongside museums, libraries were also gaining national attention as potential sources for the enlightenment of the people. From the latter part of the eighteenth century, subscription libraries had evolved, and preceding that,

the Mechanics' Institutes developed lending libraries for use by their workers. Interestingly, in William Clarke's *Repertorium Bibliographicum* (1819), among the library collections described under the heading "Public Libraries" are those of the British Museum, the Ashmolean, Oxford, and the Hunterian Museum, Glasgow.

If democratisation of education among the working classes was to be achieved, however, such "public" institutions, as the majority of which were then established, still remained somewhat exclusive. Thus, the municipal movement was borne from government attempts to create instructive facilities en masse for the moral benefit of an industrial society.

Mr. William Ewart, M.P., who had served on Select Committees on the Condition, Maintenance, and Affairs of the British Museum, on Arts & Manufacture, and on the School Committee, was a notable and highly visible advocate in the public education movement: "The public libraries, the public galleries of art and science, and other public institutions for promoting knowledge, should be thrown open for the purpose of inducing men merely by the use of their onward senses to refine their habits and elevate their minds."

(62)

Ewart's involvement in the empowerment of local authorities to provide such institutions led to the introduction of the *Museums Act* of 1845 (*An Act for encouraging the Establishment of Museums in large Towns* 1845, 8&9 Vict. c.43). The Act allowed any council of a town with 10,000 inhabitants to erect "Museums of Art and Science...for the instruction and amusement of the inhabitants". A rate of a half-penny could be levied to defray the cost of land and buildings, and admission fees.

There were six towns which adopted the Act in the following four years: Sunderland (1846), Canterbury (1847), Warrington (1848), Dover, Leicester and Salford (1849). The three authorities, Canterbury, Salford and Warrington also established libraries by taking advantage of ambiguities in the scope of provisions in the Act (8 & 9 Vict. c.43).

This small number of adoptees may have reflected a general dissatisfaction with the provisions which did not clearly answer the purpose of its promoters.

Legislation specific to public libraries was desirable but more difficult to achieve as sufficient provision was thought by some to be provided by the Mechanics' Institutes and similar organisations.

Mr. Ewart, presiding over a Select Committee of the House of Commons, sat to inquire into the public libraries of the United Kingdom. These were found to be few in number, and rather inadequate in respect to the growing requirements of communities. In the Minutes of Evidence, the term "special" as applied to subject specific libraries also made an appearance. Charles Meyer, German Secretary to Prince Albert, recognised that the special library might have more direct and immediate advantages than general libraries for the larger commercial towns; his observation substantiated by the example of the Commercial Library (founded 1735) in Hamburg. (63) The Committee posed a similar query to Edward Edwards, concerning special libraries on the continent. Edwards believed them to be highly successful and beneficial in their given subject field. (64)

Although lack of funding impeded the widespread establishment of special libraries in Britain, the information collected on the public library by the Committee can be considered a primary cause of the passing of the *Public Libraries Act of 1850* (13 & 14 Vict. c.65). It repealed the Act of 1845, but section 9 protected the legality of existing provisions for museums. The 1850 Act also required all libraries and museums to be free of charge. Comparable legislation was extended to other parts of the United Kingdom: *Public Libraries Act 1853* (Ireland and Scotland, 16&17 Vict., c.101), to be modified in *Public Libraries Act 1854* for Scotland (17&18 Vict. c.64), and for England and Wales the *Public Libraries and Museums Act 1855* (18&19 Vict. c.70) which replaced the Act of 1850. Between 1845 and 1871, there were approximately eleven "Public Libraries Acts" sanctioned by Parliament.

Free Public Libraries and Museums became main features of the municipal communities of the mid and late nineteenth century. Annual *Returns for Libraries and Museums* between 1852 and 1912, as reported to the House of Commons in Parliamentary papers, indicate that in England over fifty

municipalities had established a library and museum and/or art gallery before the turn of the century under the terms of the various Public Libraries Acts.

Warrington, the first Free Library and Museum in the United Kingdom, is particularly representative of the aims and uses these institutions were designed to perform in the education and culture of the populace. The Warrington Museum and Library was formed in 1848 by transferring to the corporation the museum of the Warrington Natural History Society and the collection of books belonging to the town library. The library had already been in existence since 1760 as a proprietary institution. This pattern of transfer involving a local learned society and/or a proprietary library would become typical of the movement.

Similarly, the objective in authorising the establishment of such municipal institutions remained relatively unchanged from that stated in the preamble of the 1845 Act. In the proposals outlined by Warrington officials, the maintaining of a museum (and library) was an agreeable object for "the improvement of the minds" of the inhabitants and for "the withdrawal of the masses of the population from less innocent enjoyments".(65)

The Warrington officials are credited with the founding of a library in conjunction with the museum before formal public library legislation had been passed. Commitment to the stated objective is further reflected in the proposals to encourage public participation in the development of collections and in expansion of the site. Educational adjuncts to the scheme included the proposal to apply both the book and artefact collections to such activities as the reading of scientific papers and the delivery of lectures. The achievements of Warrington were noted in the Report of the House of Commons *Select Committee on Public Libraries*, 1849, which remarked on the association of its public library and museum as a 'most obvious and desirable alliance'.(66)

Ideally, the Free Museum and its sister institution, the Free Library, had identical aims, namely the instruction and edification of the public. In the opinion of C. Whitworth Wallis of the Birmingham Corporation Art Galleries and Museum (founded 1867), the museum was dependent on the Free library to minister to visitors that knowledge and information which catalogues and labels

could not supply. Unity of purpose was further achieved through their complementary functions: "In the case of the Free Library, the mind...was appealed to, and in the case of the Museum the eye was the organ through which the perception of beauty and of proportion...were conveyed to the mind".(67) This noble partnership largely reflects the explicit educational mandate of the School of Art Committee which was the controlling body of the Birmingham institution. The source of like Committees stems from a national concern surrounding the state of the industrial arts in Britain.

A decade prior to the Museums Act and the Free Library movement, a landmark and influential House of Commons Select Committee was set up to address these concerns. In 1835, the *Select Committee on Arts and Manufactures* recommended the establishment of schools of design in answer to Europe's superior craftsmanship. In the Minutes of Evidence, the question of museums also arose in conjunction with such schools, and it was agreed that museum institutions should be attached to schools to assist the studies of pupils and that they should be open to the public so to be of greatest benefit.(68)

The recommendations of the Committee were to become embodied in several schools, among them the genesis of what was to become the Victoria and Albert Museum. Founded at Somerset House (1837), the institution during its formative years included a lending library of a 1,000 books. In 1852, the school's holdings were moved to Marlborough House and renamed the Museum of Manufactures (shortly after the Museum of Ornamental Art). The move followed the Great Exhibition of 1851 which proved to be a major turning point in the exposure of a wide public to the sciences and the useful arts.(69) Accordingly, the social perception of museums as potentially educative institutions changed as well.

Some display items from the Exhibition were in fact purchased for the new museum at Marlborough House. At the instigation of Henry Cole (1808-1882), then joint Secretary in the Government's Department of Science and Art which administered the museum, the collections were greatly increased and items arranged in a classed order. Museum lectures were also introduced, and the art historian, Ralph Wornum, was appointed librarian to oversee the book

collections. Wornum, who had noted that the library had been overlooked as an essential tool in design education, set about organising the books for the facilitated use of artisans and manufacturers. A catalogue was produced in 1855. (70)

The growth of the museum and its library gained further impetus when they were both transferred to their present site in South Kensington during the year 1857. Wornum had resigned to become Keeper of the National Gallery, and was later to be replaced by Richard Henry Soden Smith. The library now comprised circa 6,000 items with prints, drawings and photographs as added collections. (71) Cole, as Director of the South Kensington Museum, continued to concern himself with the reform of the various museum departments and the library. For instance, the educational mandate was upheld with the establishment of a lending programme. Artefacts were circulated to the provincial schools of art and free museums. Concurrently, the library began to operate a lending scheme.

Another important project of Cole's concerned the cataloguing of collections in all departments. John Hungerford Pollen was given this responsibility and he is credited with the publication of several catalogues. His most remarkable achievement, however, involves the compilation of a catalogue of the library holdings; heavily supplemented with lists of all known books published on art. The title is indicative of the scope to which Pollen aspired: *The Universal Catalogue of Books on Art* .(72)

Pollen's massive undertaking utilised a team of workers who transcribed appropriate entries from the catalogues of the British Museum Library, the Bodleian, and other notable repositories. Scholars were also consulted in the acquisition of bibliographical data. The whole catalogue was completed in 1870, seven years after the project was initiated. This publication earned an international reputation for the museum, and needless to say, for the library, which became referred to as the National Art Library and would form a separate department in 1909.

The National Art Library, like its parent institution, the Victoria and Albert Museum, was precipitated by an educational mandate. By contrast, the libraries

of the Ashmolean and the British Museum were formed to house the bequests of major collections. This difference in establishment affected their respective roles, so that often a "museum" library was in fact taking on the role of a special collection.

The strengths of a special library, as embodied in the National Art Library, lay in a subject focus complementary with that of the museum and, importantly, in the provision of services to an identifiable user group. A parallel can be drawn in regard to the resource library of the Museum of Practical Geology (1837), Jermyn Street. Established by the Geological Survey of Britain, the library held works related to the geological and allied sciences. It effectively supported the activities of the museum officers, as well as meeting the needs of the School of Mines, established in 1851. The origins of the national library for science and technology at the Science Museum can be traced to these substantial holdings when books were transferred from Practical Geology to South Kensington in 1883; the analogous role and subject focus of the museum and library were, thus, rooted in the founding collection.

By contrast, the library collections of the old Ashmolean had been of great scholarly value in themselves, but less so as interpretative sources for the objects on display. Not until the encyclopaedic character of the early museums gave way to specialisation did their libraries assume a more direct role as information partners.

The practice of preserving a catholicism in the scope of museum collections was commented upon in the manual produced by John W. and Wyatt Papworth, entitled *Museums, Libraries, and Picture Galleries* (1853):

(the reader) is requested to consider that in these days each branch of the old museums has grown so extensive (if to be really useful) that only a metropolis can afford to gather portions of a nation's store under one roof, and that at last it is discovered that even the British Museum is no longer universally thought capable of displaying every acquisition... (73)

Principally addressing the municipal museum movement, the Papworths considered that the role of the museum should be outlined prior to

establishment, according to a "clear description of its ends and aims, general as well as special, theoretical and practical". Four departments were thought universal to the planning of a museum facility: Antiquities, Natural History, Library, and Picture Gallery. In discussing libraries, reference is made of the services offered by the British Museum Library and Reading Room. The duties of the librarian in a museum, possibly based on the same, are also provided:

The duties generally imposed upon the librarian of a public museum are, to keep the library in order; to see that books are forthcoming when asked for it to have them bound by leave of the Committee, and well preserved as far as the funds allotted for the purpose will allow; to class the works according the arrangement adopted by the owner or committee to keep the register of accession and loan, the inventory of objects and catalogues; to recommend and advise the Committee as to the works that may be ordered and to report from time to time on the collection. (74)

The importance of maintaining catalogues is particularly stressed by the authors. The possession of a good catalogue is more beneficial "to the readers and consultors of a library than to the librarian himself, because, if that gentleman be at all equal to his task, he knows the books and their places perfectly well".

Further to the operation of the library, the architectural arrangement of the facility is discussed as well. In general terms, the Royal Academy of Arts serves as a prototype for the picture gallery, whereas the Fitzwilliam is provided as a sample museum. More specifically, the library of these two types of institution is "best placed over the reading room, and thus persons wishing for works are enabled to pass by the 'up' stairs to the delivery bar, and return to the reading room by the 'down' stairs".(75) Appended to the text are several plates of architectural plans. Among those illustrating a museum library and/or reading room are: Museum for a Small Town (plates 2,3); Natural History Museum, Paris, and Picture Gallery, Venice (plate 7); and Arrangement for a Gallery (plate 10). Of added interest is plate 6 which illustrates a round reading room with the date of 1852. Sydney Smirke's masterpiece, the round reading



room of the British Museum (whose design was assisted by the then Principal Librarian, Sir Anthony Panizzi), would not be completed until 1857.

Despite the intended purpose of the municipal movement, there was not an equal partnership between the Free Library and the Museum. Libraries were built at a far greater rate and generally did not appear in a museum, if at all. Rather, the museum was more likely to be housed in a small room of the library and maintained as a cabinet of curiosities. Salford (1849) seems to have been one visible exception with spacious accommodation provided for both facilities. It also had the distinction of gaining the royal patronage of Queen Victoria. Maidstone Museum, founded in 1858, warrants mention in that the library only formed a small adjunct to the much larger museum facility. (76)

These discrepancies were partially due to the municipal rate-supported system. Notwithstanding the appearance of such legislation as the *Museums and Gymnasiums Act* 1891 (54 & 55 Vict. c.22), which gave power to local authorities to expend money for museum and art gallery purposes alone, the museum institution suffered in face of an ill-defined role and of a lack of funds beyond those already levied for library maintenance.

The plight of municipal and non-national museums in nineteenth century Britain was the focus of a comprehensive study undertaken by the British Association for the Advancement of Science. The Committee's report, published in 1887, detailed the results of a questionnaire received from 211 provincial museums in the United Kingdom. The findings indicated that nearly half of the rate-supported museums were attached to free libraries. One concern regarding this partnership related to the combining of the two offices of librarian and curator. As the report states:

This may be an economy, but it is rarely satisfactory for the museum. The library is usually regarded as the more important institution; the officer is chosen as a librarian chiefly, the larger proportion of space and funds are devoted to the library, and the museum is not conducted with the necessary vigour, and often falls into disrepute. (77)

Yet directly following these criticisms, the British Association Report noted the advantage in having a museum and library under the same roof, as the library would then be available to the staff and students of the museum institution. The museum would be "as a book of plates close at hand to illustrate the volumes in the library". Of added significance is the report's inclusion of survey question #32 concerning the existence of a library within the museum:

If the museum has a library of scientific or archaeological works for the use of the curator or students, state about the number of volumes and the average annual increase. (78)

The presence of libraries in museums had not been documented before the British Association Report, though the library had gained recognition as an essential adjunct to a museum facility. The returns revealed that those museums attached to free libraries did appear to make use of the collections provided. Other museums were found to profit from their attachment to colleges, schools and similar institutions. Sixty museums reported housing libraries with collections varying from 10 to 10,000 volumes. The Committee concluded that "a good museum should have at least 500 volumes of the best standard works of reference on all branches of zoology, geology, botany and archaeology".(79)

In the report, there is no clear indication of the recommended qualifications of individuals responsible for either the artefact and/or library collections, although Committee findings suggest that librarians were often in charge of both collections in a shared complex (q.v. supra). As a profession, librarianship had benefited from an earlier establishment in the wider community than that for museum curators. In 1877, ten years prior to the publication of the report, the Library Association of the United Kingdom was formed during the First International Conference of Librarians in London. The founding date followed closely that of the American Library Association (1876) with which it had much in common. (80)

The Museums Association would not be established until twelve years later in 1889 at a meeting of museum professionals in York hosted by the Yorkshire

Philosophical Society. The principal initiator of the meeting was Professor William Flower of the Natural History Museum and President elect of the British Association for the Advancement of Science.

Of interest, the Library Association was suggested as a forum for museum officials in its Dublin Annual Meeting 1884, and though this was seen as a 'desirable' alliance by the participants, Council did not wish to extend the Association's scope of operation.⁽⁸¹⁾ The two Associations, however, did have occasion to collaborate on legislative matters, e.g. the *Museums and Gymnasiums Act* 1891, and the Museums Association shared premises with the Library Association at Chaucer House from 1933-1948.

With the establishment of the Museums Association, a venue had finally become available for professional debate on a par with the library community, and this was assisted by the appearance of the Association's annual *Report of Proceedings*. A paper published in the *Proceedings* of 1895, that of George Brown Goode, Assistant Secretary of the Smithsonian, was especially valuable to the field for decades to follow. Goode's paper addressed the principles of museum administration and included lengthy statements on all aspects of the responsibilities and functions of a museum facility. One such responsibility concerned the maintenance of a reference library, of which an outline is here provided:⁽⁸²⁾

1. Every well appointed Museum should have a good reference library which should include the principal books of reference in regard to the various specialties of which it is concerned, and especially the great illustrated works relating to other museums...This library should be freely accessible to visitors and provided with comfortable furniture and facilities for taking notes
2. The museum library should, if possible, be so situated as to form one of the main features of the Museum, and the doors arranged that visitors can look in without disturbing those who are reading...
3. In addition to the general reference library, special collections of books may advantageously be developed in connection with the several departments of a Museum. So long as these are judiciously limited in scope, they cannot well be too extensive, since a technical library is always more useful when directly under the influence of a specialist, than when administered as part of a great general library...

Goode's account of the library's role in a museum was probably based on the policies adopted by the Smithsonian library. In the *Proceedings* of the same year, the topic was given consideration by William White, curator of the Ruskin Museum, Sheffield:

The museum library should be treated by those in authority as just as necessary a part of the provision of the museum staff as the cases in which the specimens are shown. (83)

This article has the distinction of being one of the first professional discussions solely focusing on the museum library issue. White conceded that there was a lack of reference material in museums, specifically in the provincial institutions. Noting the inadequacies of the Free Library partnership (compare with the British Association Report findings), White stressed the essential need for museums to develop their own library by acquiring unused technical books from public libraries, and scientific and historical society publications, and by approaching museum publishing bodies such as the Smithsonian. In White's article, it is further suggested that the library should extend its role by exhibiting materials (prints and drawings) as complements to the specimens on display. Additionally, works of reference should be listed alongside exhibits for the consultation of the student.

Similar sentiments had already been propounded to a lesser extent by the art critic, John Ruskin, whose views White had expressed in a paper two years before.⁽⁸⁴⁾ John Ruskin, a vocal advocate of the museum movement and a great influence of the day, emphasised the museum as a place, not of entertainment, but of education. The attachment of a library aided in fulfilling the museum's role as a vehicle of "noble" instruction. Ruskin's own museum in Sheffield followed these principles, and housed both a valuable library and print room, the contents of which were described in a catalogue issued in 1890. ⁽⁸⁵⁾

1.3. The Twentieth Century to the Present

David Murray, in volume one of his *Museums: Their History and their Uses* (1904), discusses the historico-social and instructive development of the

museum. The comprehensive bibliography and list of museum catalogues in volumes two and three equally attest to the inherent educative position of the museum from its inception. Consequently, Murray's scholarship brings the advocacy debate on education and the museum into the twentieth century. And once again, a familiar metaphor has been chosen for analysis:

A museum is a library of illustrations, 'biblioteca sine libris'..., and it is just as important to provide objects for study as to provide books which tell about them.
(86)

The position of museums in relation to the education movement was greatly affected by the passing of the *Education Act* (8&9 Geo.5., c.39) in 1918. The Act enabled local Education Committees to seek the assistance of museums in the furtherance of local programs under their jurisdiction. Similarly, the *Public Libraries Act* 1919 (9&10 Geo. 5, c.93), which repealed much of the *Museums and Gymnasiums Act* of 1891, would directly touch upon the course of museum development, in that it provided for the maintenance of museums by local authorities and by the raising of funds for buildings.

Preceding the appearance of these Acts, a Committee of the British Association for the Advancement of Science was formed to examine museums in relation to education, the report of which was published in 1920. The Report confirmed the museum's role as ancillary to public education, but recommended that this role encompass higher education as well. Thus, the establishment of museums as research centres was encouraged, particularly in cooperation with universities.

The Committee further noted the function of the library in the educational work of the parent institution. Ideally, a reference library was to be made accessible to the general public, and feature local publications and those of local societies. (87)

The 1920s witnessed the compilation of other major reports concerning museums. In 1927 a *Royal Commission on National Museums and Galleries*

was set up to investigate the national institutions 'situate in London and in Edinburgh'. The Final Report was published in two parts and contained recommendations, including many in regard to specific institutions. The Commission principally recommended the development of cooperative schemes among the nationals and with respect to the non-national museums. (88)

Certain recommendations involved the national libraries. For instance, mutual collaboration between the library of the British Museum and that of the Science Museum concerning the selection of foreign periodicals was considered as a means of avoiding duplication. The British Museum Library and the National Art Library were also encouraged to develop a collaborative programme. In terms of the non-nationals, the libraries of the Royal Colleges of Physicians and Surgeons and those of the University of London were seen as candidates for an advantageous liaison.

In addition to the implementation of co-operative schemes, the provision of an adequate library was recommended for the Wallace Collection. Expanded facilities for the congested research libraries of the Royal Botanic Gardens, Kew, and of the Royal Scottish Museum were likewise put forward by the Commission in its Report.

Sir Henry Miers, a Royal Commission member, completed a comprehensive report on the public museums of the United Kingdom, excluding the nationals. The report was published for the Carnegie United Kingdom Trust in 1928 and surveyed 530 institutions.(89)

The Miers' Report findings correlate, to some degree, with those of the British Association Reports. The combined position of librarian and curator, for example, continued to be a concern, with nearly 40% of the museums surveyed being staffed in this way. One method of rectifying the situation, as recommended by Miers, was the initiation of staff training programmes modelled on those established by the Library Association.

The Miers' Report was further reminiscent of the 1920 Committee's focus on museums as educational facilities. Thus, the museum had a threefold service, i.e., to the general public, to schools and to the advanced student. Miers also conceded that the type of institution should be determined by the

industry of the locality in which it was situated. An emphasis on local history collections contained in the museum and in its special library was, accordingly, deemed more appropriate than a collection of miscellany.

Appended to his Report, Miers included a statistical index of the public museums surveyed. Information was provided on the founding date, population, staff, governing authority, and expenditure. Other information came under the 'general remarks' heading. These remarks are particularly important because a number of them address the presence of specific facilities such as libraries and reading rooms. Approximately eighty of the institutions listed had a library or reference collection, which typically, belonged to a local society.

In 1935 the Carnegie United Kingdom Trustees approached Sydney Frank Markham, who had assisted on the Miers Report, to provide a follow-up survey and directory of the provincial museums.⁽⁹⁰⁾ Published three years later, the Markham Report findings were broadly comparable to those of Miers, though more balanced in perspective (as Miers had a noticeable educational bias). Markham surveyed 800 institutions, omitting collections of rare books, zoological and botanical gardens, and commercial museums. There was still the concern for the combined position of librarian and curator. One in four museums was found to support such a position. However, training programmes for museum professionals had recently been established at the Courtauld Institute and the Institute of Archaeology, both administered by the University of London, and the Museums Association had initiated a Diploma scheme in 1934.

In terms of education, a noteworthy development related to the collaborative efforts between the London County Council and its museums. Two museums, the Horniman and Geffrye were placed under the Education Department in order to better assist schools. Officially opened to the public in 1901, the Horniman Museum had from its inception supported an educational mandate with its provision of a lecture facility, reading room, and well-furnished library. In particular, the library was designed to extend the educational influence of the museum by providing ready access to materials on

those branches of science which were represented in the collections. In 1936, the library had established ties with the National Lending Library for Science and Technology in order to allow the public to draw on a wider range of resources.⁽⁹¹⁾ On a smaller scale, the Geffrye Museum maintained a reference collection accessible to the public which has continued up to the present day.

The Markham findings also pointed to an increase in adult education programmes in those museums which served as the headquarters of learned societies. At Canterbury Royal Museum, for example, among the societies headquartered there included: the East Kent Natural History and Scientific Society, the Canterbury Archaeological Society, the Canterbury Philatelic Society, and the Workers' Educational Association. These societies arranged lectures and had free use of the museum and reference collections. Additionally, their libraries were housed for them in the museum.

The proliferation of societies was indeed matched by the rise of the local museum; an historical or commemorative museum being founded every three weeks, according to Markham. Half of them were administered by local authorities and their establishment would represent an irreversible trend upwards. There was, however, no central authoritative body to assist in the maintenance of such public museums.

Museums in the United States had a parallel rise, but public services and programmes were more progressive. Museum work, in general, received support from several sectors, and was given a forum in the journal *Museum News* (American Association of Museums). One of the first manuals to be produced in North America was that by Laurence Vail Coleman, Executive Secretary of the American Association of Museums. His *Manual for Small Museums*, published in 1927, had a chapter devoted to museum libraries.⁽⁹²⁾

Coleman expanded on the functions of the museum library, as outlined by Goode and White, to include advice on book selection and classification. For instance, it was suggested that a small library should acquire books as needed, beginning with a few general works that contain good bibliographies. The Dewey Decimal Classification (DDC) could be used for a reference collection of this modest size. Whereas, the larger museum library was recommended to

use Library of Congress Classification (LCC) as it was deemed appropriate for comprehensive material on history, art, and science, and printed catalogue cards could be purchased from the agency.

The ready adoption of LCC and DDC by museum libraries in the U.S. may have been due to the professional support available to library staff, although Coleman also conceded that neither classification system was entirely suited to libraries of art museums. An in-house system, like that devised by the Metropolitan Museum of Art, was referred to as a model. Museum libraries in Britain appear to have leaned toward the use of in-house classification schemes (some based on British Library practice). The Institute of Agricultural History and the Museum of English Rural Life serves as an example of a museum organisation which published a specialised scheme for their library collections.⁽⁹³⁾

In terms of staffing, where the role of librarian-curators was disputed as retrograde by British committees, Coleman advocated the benefit of both professions in the museum. In Coleman's manual, library training at the university level and membership in the American Library Association (ALA) were considered essential for the museum librarian. Founded in 1876, the American Library Association, has since maintained various divisions and round tables to serve the profession on a national basis. It produces the journal *American Libraries*, and was responsible for the compilation of the bibliographic index *Library Literature*, the first volume covering the period 1921-1932. The index, from its inception, has utilised the subject term "museum libraries". In later issues, the adoption of Library of Congress Subject Headings has made provision for a greater specificity on aspects of museum librarianship.

In addition to the ALA, the Special Libraries Association (SLA) has offered services to librarians working in diverse information environments. A Museum Group was established under SLA in 1929, and achieved division status in 1971; the Museums, Arts, and Humanities Division (MAHD) which issues its own newsletter. Articles on museum librarianship appeared in the 1930's in the SLA journal, *Special Libraries*. The Cleveland Museum of

Natural History and the Newark Museum were among the institutions whose libraries came under discussion. Newark deserves mention in that it was a product of the museum movement given impetus by the library community, notably by its librarian-founder, John Cotton Dana. (94)

In the Library Association (UK), no separate interest group for museum library staff has been established, though the Local History Group, for instance, has members from the museum community. The journal, *Library Association Record*, gives occasional mention to museum-related issues and, similar to ALA, the Association was involved with the initiation of an abstracting and indexing reference tool, *Library Science Abstracts* (1950-1968), now known as *Library and Information Science Abstracts* or *LISA* (1969-). Articles concerning museums and their library facilities have been regularly featured. In 1949 Raymond Irwin, on behalf of the Association, edited *The Libraries of London* which contains historical and descriptive chapters on library collections, including those of the larger public museums. The publication serves as a supplement to Reginald Rye's comprehensive book, *The Students' Guide to the Libraries of London* (1928). Rye devoted a lengthy chapter to 'special libraries', under which heading several museum libraries are examined.

Aslib (the Association of Special Libraries and Information Bureaux, now the Association for Information Management) was formed in the UK in 1924 to foster the interests of special and scientific libraries. Within the sphere of special librarianship, occasional articles on the library facilities of museums and related institutions have, since the founding date of the organisation, appeared in *Aslib: Report of Proceedings* (presently *Aslib Proceedings*) and in *Aslib Information (Managing Information 1995-)*. In 1928, Aslib published the first of its resource directories which contained listings of museum libraries. This, however, did not set a precedence. Three decades earlier, Thomas Greenwood had published the *British Library Yearbook* (1897), the third edition to be renamed: *Libraries, Museums, and Art Galleries Yearbook* (1910-. currently known as the *Libraries Yearbook*). The yearbooks described special collections held in a variety of institution types throughout the British Isles, and early editions had appended address lists for publishers and booksellers. Another

directory, which continues to be a useful resource for both museums and libraries, with emphasis on local authority establishments, is the *Municipal Yearbook*, begun in 1893.

Undoubtedly, the libraries of the national museums have been the most frequently cited in library and museum literatures. Government reports have also discussed their roles in the framework of funding and collaborative schemes. In the *Report of the National Libraries* (the Dainton Report), published in 1969, the departmental libraries of the Victoria and Albert Museum and the Science Museum came under review. The Science Museum Library was subject to major recommendations, one of which involved its transfer to Imperial College. Cooperation between the two institutions was seen as a means of lessening operating costs and eliminating duplicate materials and services. In 1992, the Imperial College Central Libraries and the Science Museum Library established a Joint Libraries Management Committee to oversee the coordination of facilities and the merging of certain holdings. Notwithstanding, both institutions will retain their respective areas of specialisation. The Science Museum library will, thus, continue to collect and provide resources on the history and public understanding of science and technology, as well as museological literature for the use of museum staff. (95)

In the Rayner Report (1982), the Victoria and Albert Museum and the Science Museum were exclusively examined. (96) Recommendations in regard to their respective libraries largely reiterated those of previous reports. Developments in policy concerning the National Art Library have since been ongoing and have been documented in published form in the Fall of 1993. In this latest report, the National Art Library's tripartite role as a reference, research and curatorial library forms a central focus. (97)

The national museums and galleries have been endowed with a venue for the discussion of their affairs since the 1931 appointment of a Standing Commission to advise on maintenance, to promote co-operation, and to direct the efforts of public benefactors. Links with the non-nationals were limited to assistance schemes provided by the nationals such as the lending programme of the Victoria and Albert Museum.

The non-nationals were largely the concern of the Museums Association and the Carnegie United Kingdom Trust until 1963 when the Standing Commission produced a government sponsored survey on the provincial museums and galleries (the Rosse Report).(98) The Rosse Report put forward a detailed list of museums and their holdings. Certain rare book collections were described but not specific libraries. Recommendations largely encompassed the role of the nationals in the provinces and, importantly, the cooperation between local authorities.

In the same year regional co-operation gained extensive ground with the creation of seven Area Museum Councils which facilitated the procuring of government funds. The South East Museums Service (SEMS, formerly the Area Museums Service for South Eastern England or AMSSEE) has its origins at this time. The purpose of SEMS reflects the general aims of the Councils, namely to support and assist the development of museums, and to make the most effective use of limited resources by encouraging co-operation between museums. Legislation such as the *Public Libraries and Museums Act 1964* (c.75) gave power to local authorities to contribute to these museum services. Smaller local units could then provide collaborative schemes of their own.

The 1970s saw intense activity in the museum community. Two new national museums were erected to preserve the military heritage of Britain: the National Army at Chelsea (1971) and the Royal Air Force Museum (1972), both collections of which originally belonged to the Ministry of Defence. The first military museum of national status had been founded over a half-century before, the Imperial War Museum in 1917. The National Railway Museum was established at York in 1975 as an outstation of the Science Museum. (The Victoria and Albert maintains the oldest branch museum, the Bethnal Green Museum of Childhood, founded 1872). Another museum of note formed in 1975 was the Museum of London. It merged the collections of the London Museum and the Guildhall Museum, and was initiated by the British Government, the Greater London Council and the City of London under the *Museum of London Act 1965* (c.17). The museum acquired the library of the

former London Museum but the historically rich Guildhall Library was not transferred with its artefact collection.

Perhaps some of the most far-reaching changes involving a national institution were those affecting the British Museum. The genesis for these developments can be traced to the *British Museum Act 1963* (c.24) which repealed the original act. The new legislation facilitated the separation of the Natural History Museum by granting its own Board of Trustees and allowed the lending of artefacts to other institutions. In 1970 the ethnological collections of the Museum were transferred to a site in Burlington Gardens to form the Museum of Mankind. The departmental reference collection of circa 15,000 vols. became the nucleus of a museum library, which quickly expanded with the acquisition of the library of the Royal Anthropological Institute.

In 1973, the library departments (*not* the departmental library collections) of the British Museum, e.g. Printed Books and Manuscripts, were incorporated to create the British Library. The passing of the *British Library Act 1972* (c.54) had formalised the separation and officially recognised the institution's autonomy. Concurrently, the National Lending Library for Science and Technology amalgamated with the National Central Library to become the British Library Lending Division (BLLD). The Science Museum Library serves as back-up to the Division. The libraries of the larger national museums also assist with network enquiries and loans, for example, the Natural History Museum and the Victoria and Albert Museum.

Activity in other areas of the museum community included an increased awareness of the museum's role as a social institution. Data gathering through visitor surveys was one means of monitoring the public face of the institution. During this period, the museum library also came under review. Literature on the subject, in fact, had never been so extensive. A statistical survey on museum libraries in America appeared in an issue of *Special Libraries* (1976). (99) The findings revealed that such libraries were under-utilised and underfunded. This can be compared to the 1969 report of the U.S. Office of Education which stated that a library was a "quality indicator" and ranked fifth as a desired facility in a museum.

A manual entitled, *Libraries for Small Museums*, was compiled by the librarians of the Museum of Anthropology, University of Missouri, and published in its third edition in 1977. A successor to Coleman's aforementioned chapter, it is a concise guide to the organisation and operation of a library within a museum institution. Previously, the only comparable aid available to staff was a short technical leaflet produced by the American Association of State and Local History.(100) The year 1977 further saw the appearance of the *Art Library Manual* by Philip Pacey, which addressed the needs of the special library and included mention of library collections in art museums and galleries. This reference tool was one of the first to be endorsed by a professional library organisation, i.e. ARLIS/UK & Ireland.(101)

Museum librarianship gained visible legitimacy in the profession with the appearance of dissertations on the subject. Susan Freiband of Rutgers University provided a case study of four art museums and their libraries (1973) (102) and Max Draheim of the University of Wales wrote on the lack of uniformity among the libraries of the major British museums (1976). (103)

An important Standing Commission document (the Drew Report, 1979) on the need for a co-ordinated national structure for museums gives mention to libraries. Under the chapter on "Training", the library is seen as a means to promote and maintain scholarship among museum staff and students. There is also the suggestion of a matching grant to create a useable library for those museums without one. (104)

The 1980s was a similarly conspicuous decade for literature pertaining to museum libraries. The joint conference of the Canadian Museums Association and the American Association of Museums yielded a paper on the role of the library in a museum. The paper addresses the need for trained staff and outlines the services a well-organised library could offer its parent institution. (105) Another joint statement sharing a common concern in a complementary area was that published in the UK by the Museums Association, Society of Archivists, and the Library Association. The *Statement of Policy Relating to Archives* (1981) consolidates a number of views regarding the basic responsibilities of the three professions "for the acquisition, conservation and

deployment of original material evidence".⁽¹⁰⁶⁾ Recommendations encompass the legal position of archive collections in museums and libraries, special collections, and areas of collaboration.

Collaboration is one aspect of enquiry in a 1982 dissertation by Esther Green Bierbaum (University of North Carolina at Chapel Hill). In her thesis Bierbaum investigates the museum library's relationship to educational programming in science and natural history museums. There are considerable data on the topic, but the results are familiar, i.e. the library largely remains an untapped resource.⁽¹⁰⁷⁾ Her subsequent research on aspects of museum librarianship has culminated in a procedures manual for the effective integration of the library in the organisation: *Museum Librarianship: a Guide to the Provision and Management of Information Services* (1994).

A predecessor landmark publication of nine years prior was that edited by John C. Larsen, *Museum Librarianship* (1985). It is comprised of a series of articles covering a comprehensive range of topics written by museum librarians. Overall, the book serves as an indispensable guide to the profession, though it has a North American bias. In the same year another compilation of essays on museum libraries was published, entitled, *Sci-tech Libraries in Museums and Aquariums*. One of the articles provides data on a select survey of science museum libraries in the U.S. A European perspective is offered with a paper on the Deutsches Museum.⁽¹⁰⁸⁾

In the UK, the first edition of the *Manual of Curatorship* appeared during this period and continues to be a major source of information on the various facets of museum work. Museum libraries are referred to in short segments, but the revised edition (1992) offers a full chapter on the subject by John R. Kenyon, Librarian of the National Museum of Wales. ⁽¹⁰⁹⁾

A detailed list of libraries in British museums and related institutions can be found in the *Directory of Rare Book and Special Collections in the United Kingdom and Ireland* (1985). This publication (currently under revision) is an invaluable aid for those interested in the holdings of a particular library, as well as for publication information relating to the institution. Except for some of the national museums, few published catalogues exist on the collections of a given

library. Aslib, whose resource directory contains entries for a number of museum libraries, has now compiled a new national listing in conjunction with the Museums Association: *Directory of Museum and Special Collections in the United Kingdom* (1993; 2nd ed., 1995).

In 1986, the Museums Association (UK) completed a three-year data gathering project on all aspects of museum organisation and activity. The results were published in *Museums UK: the Findings of the Museums Database Project*.⁽¹¹⁰⁾ This detailed report contains statistics pertaining to 1,750 institutions. Among the activities surveyed were those concerning library services in a museum. It was revealed that 70% of the national museums had reference or library facilities accessible to the public. Just over 40% of local authorities had the same availability. In terms of staffing, 45% of the nationals had volunteers engaged in library work compared to 40% of local authority museums. Both sectors also employed temporary assistance in the form of Manpower Services Commission Workers (MSC), totalling 25% of the nationals and 27% of local authority institutions.

The plight of the museum library was examined to some extent in the collections management report commissioned by the Office of Arts and Libraries (1989). The allocation of operating costs for the libraries of the museums surveyed amounted to only 4% of the budget of national and university institutions. This figure amounted to 2% of the independent museums and a mere 1% of local authority administered institutions. ⁽¹¹¹⁾

The library in UK museums appeared in another government document, *Museum Professional Training and Career Structure* (the Hale Report, 1987). Produced by the Museums and Galleries Commission, which replaced the Standing Commission in 1980 with expanded terms of reference, the report recommended the establishment of a Museum Training Institute to be overseen by a professional body such as the Museums Association. In the document, training for library and archival work was perceived as essential. However, no specific recommendations were provided.⁽¹¹²⁾

Few documents, in actuality, provide suggested qualifications for museum positions in relation to library work. In 1978 the first Association of American

Museums Studies Report identified fifteen museum positions, one of which included the job of Librarian. The necessary qualifications in education, experience, and skills were outlined. (113) A similar document was issued by the Canadian Museums Association, "Professional Directions for Museum Work in Canada". The International Council of Museums (ICOM), a division of Unesco, has also published guidelines with the inclusion of library personnel, in addition to a general text on the core activities of a museum which gives reference to libraries and research. (114)

Another international organisation affiliated with Unesco is the International Federation of Library Associations and Institutions (IFLA) which is comprised of 134 associations and 15 bodies with consultative status in 135 countries. Founded in 1927 in Edinburgh, IFLA was created to provide librarians with a world-wide forum for exchanging ideas, promoting cooperation, and research and development in all fields of library activity. Though none of its professional groups is solely concerned with museum libraries, the IFLA Section of Art is presently chaired by the Chief Librarian of the National Art Library (V&A) and has other representatives from the museum library community.

The Art Libraries Society, with branches in North America (ARLIS/NA) and the UK (ARLIS/UK & Ireland), provides recommendations and support to members involved in art museums and galleries. Pertinent issues to the profession are frequently discussed in both the *Art Libraries Journal* (ARLIS/UK & Ireland) and *Art Documentation* (ARLIS/NA) and in related publications. In 1991 ARLIS/NA produced a report on facilities standards and staff requirements with sections specific to the museum environment (115) and, at a recent Annual Membership Meeting, the art museum library was the focus of the following unanimous resolution:

that every art museum needs a library to support institutional research and to serve as a link to outside resources; that every art museum library is a resource reflecting the uniqueness of the institution, and an intellectual asset to that institution; that every art museum needs a professional librarian to manage information and research resources,...(116)

Currently, internship programmes are available for students attending courses in librarianship. The School of Library, Archive and Information Studies (University College London) and Thames Valley University Information Management programme, for example, place students for a period of several weeks in a range of library environments. Most libraries in the national museums, like that of the Imperial War Museum, participate in this placement. Among the services provided through Aslib is an in-company training scheme. The National Museums of Scotland and the National Maritime Museum are two organisations which have benefited from the program.¹¹⁷ On another level, the National Association of Decorative and Fine Arts Societies (NADFAS, inaugurated 1968) has developed a training scheme for members to undertake volunteer library work and basic conservation in the museum community. (117)

Museum libraries, where funding has been adequate, have effectively kept up with the developments concerning other special libraries. Most notably the automation of libraries has facilitated the accessibility of resources and the provision of more sophisticated services. The larger organisations have implemented OPAC terminals⁽¹¹⁸⁾ in their reading rooms, and those UK libraries which are automated look toward links with an on-line retrieval service, e.g. BLAISE (The British Library Automated Information Service). Certain libraries have utilised new forms of technology to aid in the control and access of their holdings. A branch of the Science Museum, the National Railway Museum, is using the latest imaging storage system for the library's large photographic collection. On a smaller scale, the Dickens House Library was part of a study on hypermedia. (119)

Automation has become integral to the operation of the general and special library. In a design manual, *Museums and Art Galleries* (1991) by Geoff Matthews, the accommodation of OPACs and audio-visual equipment is considered in the lay-out of the museum library facility. According to Matthews, the introduction of new technology is having a wide influence on museum functions. The library serves several of these functions, and

consequently, its ability to perform also depends on the adaptation of suitable technology. (120)

Whereas libraries have long had the means to computerise records and exchange them, museums are still in the process of formalising a national documentation scheme. Data structures are more complex for an object record because each artefact has its own numerous contexts.(121) In the UK, the Museum Documentation Association (MDA) has been designing a system for recording object data in museums, the MDA Data Standard (SPECTRUM), and has since 1977, acted on an advisory level on questions of computerisation. The MDA currently offers MODES and MODES PLUS which are cataloguing and information retrieval systems, the newer versions (post 1994) incorporate the SPECTRUM data standards. The latest package has an Archive application implementing the *Manual for Archives Description* (MAD) and, likewise, there is a library format for computerising library records in conjunction with those for object collections.

A collaborative project concerning computerised collections is currently being undertaken by a group of larger museums. The LASSI project (Larger Scale Systems Initiative) has among its consortium members, the Science Museum, the National Maritime Museum, the Imperial War Museum, National Museums and Galleries on Merseyside, Leicestershire Museums Service and the Horniman Museum. Such an initiative was developed because of the need for replacement collections systems, and it was generally agreed that a co-operative arrangement would yield advantages in terms of economy and standardisation. A feasibility study was completed in 1993 and implementation has begun during 1995 with the MultiMIMSY database system which can hold complex catalogue data and audio-visual media. As yet, the wider implications of implementation are not fully known, so the inclusion or integration of a given museum's library holdings in the system, for instance, remains a theoretical possibility for individual organisations.

The integration of library and object records through automation is a present feature of the National Army Museum's &MAGUS system, a documentation programme devised in part by staff of the British Museum. In

the London Borough of Croydon, a multi-media, multi-discipline database (MUSLS) is being developed to support services in the new central local studies library and museum. (122) The database will be a managing tool for the professionals as well as an available resource for the public. Potential integration is under consideration at the Natural History Museum via the URICA system. The controlled language of scientific and taxonomic forms may facilitate this situation. Already the records of library and artefact materials are accessible on parallel databases. Such is also the case at the Royal Armouries with the use of STAR software and a complementary imaging package. (123)

The museum as information centre is discussed in Liz Orna's *Information Policies for Museums* (1987) which recognises the need for a managerial approach to collections data and to the integration of an institution's technical knowledge. (124) This approach has manifested itself in the reorganisation of the National Maritime Museum, Greenwich. The library, archive, ships plans and historic photographs divisions form the new Maritime Information Centre. CIDOC, the International Committee for Documentation (a sub-committee of ICOM) has, in recent years, maintained a Working Group on Museum Information Centres. The working group has an international membership and a directory available through the Canadian Heritage Information Network (CHIN).

The Science Museum and Library, in conjunction with the Wellcome Trust and Channel Four Television, have become involved in another venture involving the promotion of the museum as an information resource; namely through "Science Line", a special telephone enquiry service, and its Internet equivalent, entitled "Science-Net". Discussion lists of relevance to the library and museum community are similarly available on the Internet. ARLIS-L and MUSEUM-L, both based in the U.S., are two examples in which the information highway can link professionals globally in a wide variety of fields. CIDOC-L of ICOM is the international equivalent concerning museum data standards and related issues.

In another direction, the arrival of the "virtual library" is matched by the evolution of the "virtual museum" on the World Wide Web. The University of

California (Berkeley) Museum of Palaeontology was one of the first examples of an electronic museum which comes close to reproducing a museum experience. (125) The Natural History Museum, the Victoria and Albert Museum and the Science Museum in London have followed the lead with web pages of their own, using graphic images and links to subject related resources nationally and internationally. Of particular note is the inclusion of links to their extensive library catalogues. The National Maritime Museum and the Royal Botanic Gardens, Kew, have similarly developed informative web pages on their holdings, and the Wellcome Centre has produced an on-line database service called WISDOM (Wellcome Information Service Databases On Medicine) which holds bibliographic data and current awareness databases for the medical community and research public. (126)

With the advent of automation technology, however, the majority of museum libraries in the UK remain isolated among themselves, i.e. without institutional links or interconnectivity to the wider community. Collections systems are generally not uniform and are adapted to the special requirements of an individual library or organisational branch. The library of the National Museums of Scotland is addressing such a concern by formalisation of its three site network with improved access to collections through automation and Internet connections. Through the aid of the Millennium Commission, the National Museums of Scotland initiated a further proposal in 1996 to create an accessible network of multimedia resources selected from text and artefact holdings of Scotland's national and local museums, galleries and archives, i.e. SCRAN (Scottish Cultural Resources Network). (127)

Another broad based network presently exists for a select group of university museum libraries, whose holdings are part of an automated union catalogue of their respective institutions, and have become available for searching on JANET (Joint Academic NETwork). These include the Ashmolean, Oxford, the Fitzwilliam, Cambridge, and the Science Museum Library (via Imperial College), and additionally, the library databases of the Wellcome Centre and the Wellcome Institute for the History of Medicine are now accessible on JANET.

In the London area, the National Art Library is working toward a union catalogue of the records held by the Bethnal Green Museum of Childhood via DYNIX. The NAL is also part of a regional art libraries consortium (London Consortium of Art Libraries). Librarians from such institutions as the Tate Gallery and the Royal Institute of British Architects participate in the Consortium, and alongside NAL and the British Library, among others, in resource coordination with the University of London. The same institutions are involved in networking projects on various levels, primarily through ARLIS/UK & Ireland: e.g., a national collecting network for art exhibition catalogues and a revised union catalogue of art periodicals initiated by NAL.

(128)

An interesting situation has evolved at the British Museum. With the impending departure of the British Library from its Bloomsbury location, a Central Library has been created to coordinate the departmental libraries and to provide a general information service. A library committee, consisting of both curatorial staff and the head librarians of the Museum of Mankind and the Central Library, is assisting in this task. To date, a union catalogue of periodicals has been compiled, and access to the computerised catalogue of the Museum of Mankind Library is available to British Museum staff. A future development includes the creation of a public information centre in the Round Reading Room, funded in part by the Millennium Commission, which will provide visitors and researchers links to the museum's collections and to supporting bibliographic data. A comparable project has been achieved by the National Gallery with its multi-media based 'Microgallery' that allows for public access to curatorial knowledge of the art collections on exhibit.

The diversity of museum types, of their requirements and facilities, has received national attention with the implementation of the Museum Registration Scheme of the Museums and Galleries Commission begun in 1988. It is a voluntary Scheme being assisted in large part by the nine Area Museum Councils of England, Scotland and Wales. One of the benefits of applying for registration is that certain grants and services are specifically targeted at museums working towards registration. With the recent 1996 publication of a

review of museum policy by the Department of National Heritage, the Scheme will gain further importance in the setting up of basic standards for the whole UK museum community. (129)

Presently, the Scheme does not directly request information on an organisation's library facilities, although the Commission is compiling a database, DOMUS (Digest Of Museum Statistics), which serves as a follow-up to that produced by the Museums Association in 1986, and will be maintained on a regular basis with data supplied by registered institutions. Included in the database will be information on study facilities and related services.

From this introduction it can be perceived that the museum library is as wide-ranging as its parent institution. It is not surprising then that literature in the field has not satisfactorily answered questions concerning the general organisational needs, services and resources of the museum library. The primary objective of the following study is to address some of these gaps by presenting a profile of museum library facilities and collections in the Greater London area, to identify related areas of inquiry, and to expand on those points briefly touched upon.

2. METHODOLOGY

2.1. Scope and Definition

2.1.1. Museum:

The central focus of the present research is a survey of libraries located in, and associated with, the museums and related institutions of the Greater London area. The main objectives of the study may be categorised as follows:

- To determine the general availability of museum library collections and/or facilities in the given geographic region
- To determine the extent and scope of holdings of such libraries
- To determine the levels of service and operational parameters of the surveyed libraries and facilities
- To determine those factors affecting the overall function of the museum library

As discussed in the preceding chapter, the Greater London area is historically significant in terms of the museum community. It further serves as a microcosm of current developments occurring both in Great Britain and abroad, namely due to several key factors which bear directly on a comprehensive study of museum libraries: (i) over two hundred museums are located in the region; (ii) the same area has the largest grouping of Great Britain's national museums, the majority of which offer some of the most extensive library services of their kind, e.g. the National Art Library of the Victoria and Albert Museum; (iii) in addition to the nationals, there is a range of museum types, e.g., local authority, university, independent; (iv) the subject scope is similarly wide-ranging, e.g. fine art, history, medical, maritime, military; (v) there is evidence of regional and national networks being established among museums in the area.

In order to achieve a range of comparable information that would retain both a representative cross-section of London museums and have immediate relevance to this large community, the first means of data collection involved the isolation of institutions (i.e. survey population) through the definition of the word *museum*. The lack of a standard and workable definition of 'museums' of all types, required a customised set of criteria. For the purposes of the scope and geographical focus of the survey, the definition devised in 1984 by the Museums Association (UK) was generally applied to the target population:

an institution which collects, documents, preserves, exhibits and interprets material evidence and associated information for the public benefit (1)

This definition is a narrowing of the one formally adopted by the International Council of Museums (ICOM) at its General Conference in Copenhagen in 1974:

A museum is a non-profit making, permanent institution in the service of society and its development, and open to the public, which acquires, researches, communicates and exhibits, for the purpose of study, education and enjoyment, material evidence of humankind and its development.

Whereas the ICOM definition focuses on the museum's active role in the service of society, the Museums Association perspective is primarily collections-based. Consequently, the range and type of institutions differ when applying these respective definitions. Categorisations of museum organisations tend to be discipline (and multi-discipline) oriented in ICOM policy and are not restricted to specific sectors or collections type. In this way, the present diversity of museum institutions which do not fit the traditional or historical models are accommodated. For example, such varied organisations as zoological gardens, science centres and heritage sites, as well as libraries and archives, are seen as fulfilling museum

functions. The drawback to this multiplicity, however, remains in its application to a critical examination in which sets of standard or conceptual data are sought.

In the United Kingdom, museums have been stratified by maintaining and/or owning body of the collections concerned. The government advisory body, the Museums and Galleries Commission (MGC), which prescribes guidelines and standards for the British museum community, identifies four principal categories of organisation type or sectors: *national*, *local authority*, *university*, and *independent* and, additionally, *regimental* or *armed service* museums may be considered as a separate category in certain instances.

These sectoral designations are in official use in research reports and surveys conducted by the MGC and recognised government agencies, together with those produced by professional bodies as the Museums Association (MA), for example, in its *Museums UK: Findings of the Database Project*. Likewise on a regional basis, the London Museums Service (LMS) recognises the categories in its activities as the main support service for organisations in the area and as a development division of the South East Museum^f Service (SEMS).

To discuss the museum library in the UK, therefore, is to acknowledge these designations which bear upon the parent organisation in an official and direct capacity. Accordingly, the survey population has been categorised based on the MGC terms of reference (see p.11) with noted exceptions which are discussed in the data sampling procedures.

2.1.2. Museum library:

Presently, there is no standard definition for a *museum library*, other than that provided under the general rubric of 'special libraries' in *International Library Statistics ISO 2789-1974 (E)*:

Special libraries: those maintained by an association,...research institution (excluding university institutes), learned society, professional association, *museum*,...etc. or other organised group, the greater part of their collections being in a specific field or subject

...A distinction should be made between:

- (i) Libraries which provide materials and services to all members of the public who need them; and
- (ii) Those libraries whose collections and services are for the most part designed to provide for the information needs of their primary users, even if in some cases they serve the information needs of specialists outside the group responsible for their maintenance.

Parameters more specific to the library of a museum can be found in literature on the subject. In the manual, *Museum Librarianship* (ed. by John C. Larsen), it is acknowledged by professionals in the field that the primary purpose of the museum library "is to provide the information, published or unpublished, which enables curators and other museum personnel to carry the tasks of researching, exhibiting, teaching, publishing, and interpreting the museum's collections for the public".(2)

This supporting role of the library is regarded as central to its overall function, but ultimately the extent of holdings and/or provision of services are dependent on the parent organisation. Consequently, the status of the library in the organisation is equally variable, and may range from a department or centrally organised facility to an unqualified collection of print and non-print materials.

Esther Green Bierbaum states that the museum cannot be described in terms of the absence or presence of some facility designated as a *library*.(3) Bierbaum stratifies her survey population by levels of organisation of the library collections themselves:

- the personal books of staff members;
- the informal collection of materials in a physical unit;
- and the collection in a purpose built facility.

The last category is further distinguished by the employment of a qualified librarian.

These four levels of collections, which Bierbaum encountered, confirms the range possible in a survey of this type and suggest the need to retain a certain inclusivity rather than exclude on the basis of a lack of traditional provisions and/or organisation.

2.2. Survey population:

2.2.1. Museums:

To achieve a core population or surveyable total, a multi-phase sampling process was initiated; the first phase being the establishment of a base population of museum institutions. One set criterion in this procedure was that the survey institution should be listed as a 'museum' by a recognisable body in the professional community.

For the 1993/94 period, the MGC reported a total of 109 museums for the London area as registered (fully or provisionally) in accordance with its Registration Scheme begun in 1988. The total represents 10 National, 30 Local Authority, 57 Independent (includes one regimental museum), 8 University, and 4 Other (English Heritage).

The Museums Association records an aggregate sum of 216 institutions (registered and non-registered) for the geographic survey region in the 1993/94 edition of the Association *Yearbook*. Loosely categorised by governing body, the entries may be divided into the respective figures: 39 National, 42 Local authority, 7 University, 127 Independent, 2 Regimental, 4 Other (English Heritage).

Similarly, the regional representative, the London Museums Service compiled a directory listing in 1993 of 224 museums, with an additional 29 new projects

described: 35 National, 40 Local authority, 7 University, 138 Independent, 2 Regimental, 4 Other (English Heritage).(4)

Table 2.2.1: Museum population in the Greater London Area based on published sources

Source:	NAT	LA	UN	IND	Other	Total
Museums and Galleries Commission	10	30	8	57	4	109
Museums Association	39	42	7	127	4	216
London Museums Service	35	40(8)*	7	138 (21)	4	230

NAT=National; LA=Local Authority; UN=University; IND=Independent

*Bracketed figures denote new projects

The MGC figures per sector are principally confined to registered institutions and these are encompassed by the MA and LMS listings which further record those non-registered organisations, including outstations and branch museums.

Variations in figures for the National sector may be attributed to the inclusion by the MGC, MA, and LMS, of museums established by Act of Parliament, as well as those run by central government departments or agencies, e.g., the Commonwealth Institute maintained by the Foreign and Commonwealth Office.

Fluctuation in the Local Authority figures among the MA and LMS are a result of individual listings of branch museums, heritage sites and outstations managed by a Borough department. Differences in these figures may also suggest differences in regional and national representation as evidenced in the Independent category. The Independents, the most diverse of the groups and comprised largely of non-publicly funded institutions, are more likely to be comprehensively identified by a local body such as the LMS, than on a national level by a membership based body as the MA.

2.2.2. Museum libraries:

No comparable range of published museum sources allowed for a consistent examination of library facilities and/or collections, with the possible exception of the Museums Association *Yearbook* which provides information on staff and facilities, though such data are considerably variable in their detail. It is surmised that, in most instances, a library staff member would not be directed a questionnaire concerning the parent organisation and the description of *museum* collections. Thus, to achieve a preliminary base population of museum libraries, the population in Table 2.2.1 was consulted in conjunction with a number of library directories.

Two professional bodies, the Library Association and Aslib (the Association for Information Management), both compile lists of special libraries for the London area in their respective directories, the cited editions of which were utilised in the data gathering: *Libraries in the United Kingdom and Ireland* (20th edition) and *Aslib Directory of Information Sources* (7th edition).

The Library Association, which focuses more narrowly on what might be deemed 'facilities', records a total of 20 libraries located in, or associated with, museums. The national institutions are shown to dominate the figures: 13 Nationals, 7 Independents. Aslib, however, identifies 53 entries pertaining to information 'units' and/or 'resources' in the museum community. The aggregate represents the following: 21 Nationals, 9 Local Authority, 2 University, 21 Independents.

Figures approaching the Aslib totals were encountered in the *Directory of Rare Book and Special Collections*, published by the Rare Books Group of the Library Association, which lists 60 literary and historical book collections housed in London museum organisations: 21 Nationals, 12 Local Authority, 2 University, 25 Independent.

This exceeds the entry total of another facilities-based reference source, the *Libraries Directory* (1992), with a recorded total of 45 special libraries in the London museum sector: 21 Nationals, 3 Local Authority, 1 University, 21 Independent.

Table 2.2.2: Museum libraries/collections in the Greater London Area based on published sources

Source:	NAT	LA	UN	IND	Total
Aslib Directory of Information Sources	21	9	2	21	53
Directory of Rare Book and Special Collections	21	12	2	25	60
Libraries Directory	21	3	1	21	45
Library Association	13	--	*	7	21

NAT=National; LA=Local Authority; UN=University; IND=Independent

* The Library Association publishes a separate directory for University establishments

These findings suggested that a high percentage of library collections and/or facilities existed in National museums and galleries, inclusive of branch museums and departments. The latter organisational unit, the internal departmental library, was not discernible in museum sources.

The Local Authority and Independent sectors, however, did not approach the same levels of representation, as compared to their representation in the museum base population. For instance, the Library Association publishes lists of public library authorities in its Directory, but does not include library details, e.g. location of a local studies museum/collection which may be housed or affiliated with a given local authority library. Figures for the University sector were similarly difficult to ascertain, principally due to the allocation of university libraries in separate descriptions from those for special libraries. Certain other categories of libraries, for example, medical, which have affiliations with museum institutions, were also

listed in their own directories.(5) Institutions which have common subject resources are similarly entered in specialist directories; for instance, the directory, *Art and Design Documentation*, compiled for ARLIS/UK & Ireland. (6)

2.2.3. Survey total:

After overlaps were eliminated from the respective sources, 47 museum libraries representing 40 institutions were identified. As this total only approached 17% of a possible 230 sample, and in keeping with the principle of inclusivity, direct enquiries were undertaken in the Spring of 1993 via telephone and post to individual institutions. The population listed by the regional representative, the London Museums Service, served as a principal source due to the number of organisations and comprehensiveness of 'museum' types not recorded by other official bodies.

Table 2.2.3. Total survey population

Initial base population	230
Refinement of population prior to enquiry	211 (5 exhibition centres, 6 historic sites, 8 new projects not yet open to public)
No. of organisations approached by post	100
No. of organisations approached by telephone	111
Responses to enquiry by post	63
Responses to enquiry by telephone	80
Additional responses	9 (branch/departmental museums)
Total responses	152
No. of responding organisations without any holdings or facilities (i.e., heritage sites, exhibition venues)	13
No. of responding organisations with lack of available staff and/or resources to undertake survey	10
No. of responding organisations undergoing temporary closure or relocation	6
No. of responding organisations with primarily non-library (i.e. archival) holdings	36
No. of responding organisations with museum library holdings/ facilities	61
No. of responding organisations governing both museum and library holdings/facilities	23
No. of library organisations with museums	3
Total no. of responding organisations for consideration in survey population	87 (2 temporary closures, 1 relocation)
Refined total survey population	84

The result of direct inquiry to individual institutions allowed for the necessary refinement of a surveyable total. Because of the lack of a standard definition of *museum*, coupled with few sources indicating the presence or absence of a library facility or collection, criteria for a refined population could only be finalised after a review of the initial responses (152 respondents). In general, useable responses were confined to museum organisations which housed a library facility/collection, an organisation housing both a library and a museum, or a library organisation maintaining a museum. Organisations without a library or without stated ties to an associate library were not considered at this stage or for interview purposes, although a case could be made in future research to include these institutions in order to gauge their information requirements and sources for resource support. Facilities which also only marginally approached the criteria of a survey population were considered to be as follows:

- exhibition venues with no permanent collection
- certain historic properties and sites
- new projects not yet open to the public
- non-publicly accessible collections (museum or library) due to closure or relocation
- lack of available staff to answer queries
- museum archives

In relation to the last, it was revealed that at least thirty-six respondents in the museum community held archives, i.e. primary resource materials and provenance information related to the object collections, as well as materials integrated with the museum collections. With a focus on a form of special *library*, it was felt that archives fell outside of the present study, with the exception of museum libraries holding archival material and/or in the instance of joint library-archive facilities. Descriptions of museum archives are, however, represented in the appended Directory which includes entries from the majority of respondents, both survey and non-survey institutions.

Final consideration was also given to museum partnerships, whereby an associated library is external to its physical location and staff structure. Twenty-three

respondents stated that there was a collaborative arrangement between library and museum institutions in terms of resource sharing and/or consultation. The historic basis of such partnerships can be found in the Free Library and Museum movement of the nineteenth century, and presently, in the case of cultural and academic complexes where a library and museum are housed in the same locality but staff are administered separately.⁽⁷⁾ A local studies centre is one example of an arrangement in which museum and library collections form separate units but are associated by governing body, location, and subject specificity (i.e., local history). A Borough department or subsidiary heritage or public library service may similarly be responsible for one or more library and museum organisations which support related mandates.

In the university sector, an association of a different sort was in evidence; namely, that museum collections are often housed apart from the subject libraries which they complement. The Petrie Museum of Egyptian Archaeology is situated adjacent to the Edwards Library on Egyptology in University College London. Although the governing bodies and staffing of the two collections differ, both are intrinsically associated by their founders and dates of establishment, as well as by subject focus.

A third type of association involves a library organisation maintaining a museum facility that is generally comprised of special and/or historical collections from its holdings. For instance, the British Architectural Library is responsible for its extensive Drawings Collection and the RIBA Heinz Gallery, and the Wellcome Institute for the History of Medicine Library curates an exhibition area and gallery illustrating thematic topics with the use of rare and pictorial materials from its wealth of special collections.

At the start of the study, 20 National (13 plus 3 branches, 4 departments), 12 Local Authority, 11 University, and 29 Independents had been selected based on

the existing information acquired from directories and the enquiry process. The MGC category of regimental museum was not represented in the final total; the base population revealing only two institutions within the geographic survey region and these were among the non-respondents in the initial data gathering stage. Each of the survey sectors, however, subsumed a sample of respondents representing museum-library associations which were considered relevant to the study and in keeping with the inclusivity of the current research.

Additionally, a Central Government sector was designated (10 institutions + 1 department) which was deemed separate from the Nationals by nature of their respective collections and organisation, i.e. museum institutions maintained in part or wholly by a central government department, body, or agency but do not fulfil all the requirements of a 'National' (q.v. terms of reference), although the MGC and official reports often subsume them under this rubric. English Heritage, considered as a separate entity in some reports, was also placed under the Central Government group. To this was further added, the Museum of London and its offsite branch, the Museum in Docklands. The Museum of London is centrally funded and maintained, though it also receives monies from the Corporation of London.

Another modification of MGC designations occurred with the University Group. Six of seven museums listed in the initial base population are maintained by Colleges or Institutes of the University of London, three of which have libraries associated with museum collections. It was decided, thus, based on a broadening of the MGC definition and in consideration of a shared mandate, to include colleges of higher education and academic bodies which award professional qualifications, e.g., the Royal Academy. One institution in a 'grey' area is the Wellcome Institute for the History of Medicine, whose Academic Unit functions within University College London. This organisation, governed by the Wellcome Trust, was considered to approach the parameters of a university establishment, in relation to its extensive

research and teaching facilities/programmes. By contrast, the Wellcome Centre, also maintained by the Wellcome Trust, provides services and exhibitions to a wide public and is not exclusive to the academic community. Consequently, the latter was categorised with the Independents.

The diverse group of institutions featured under the Independents in the final population were closely linked to the MGC and LMS listings and were not modified, except for the aforementioned 'borderline' entities which seemed more appropriately placed under the respective Central Government and University groups. The grouping of institutions by sectors is further clarified in Chapter 3.

The official survey total, inclusive of all categories, comprised 84 institutions in the final population.

2.3. Survey Instrument:

The literature which is available on survey research concerning museum libraries is mostly confined to the previous decade and a half; a substantial proportion with a North American focus. On a broader level, there is only fragmentary search work in Great Britain in the field of special librarianship. Statistical reports issued from LISU (Library and Information Statistics Unit, Loughborough) appear to be the most up-to-date sources in this area. (8) There is, consequently, a lack of current information on types of special library facilities in the country, and prominently in terms of large samples.

Historically, much research in library science has been descriptive and has used some type of survey method. In this regard, the questionnaire has been a dominant form of data collection instrument, especially in surveys on museums and their libraries. Both Draheim (1976) and Freiband (1973) relied on a combined questionnaire and interview process in their theses concerning a selected number of

ADDENDUM

To face p. 84. Sectoral grouping of the survey population (2.2.3.)

The sectoral grouping of organisations was based on the categories in use by official bodies; primarily, the Museums and Galleries Commission and the Museums Association. In accordance with MGC and MA classification procedure, each sectoral group was designated according to its maintaining or governing body. Modification, however, was implemented for organisations not clearly classed as such by these bodies, e.g. the Central Government Group. This criterion for grouping was applied in most instances, although anomalies remained apparent; for instance, the Horniman and Geffrye museums, formerly governed by the Inner London Education Authority (ILEA), are now maintained by independent charitable trusts yet continue to be funded centrally.

Another anomaly was the fact that sectoral groupings do not fully indicate the collections mandate or scope of the organisation. In the interview stage, certain respondents directly commented on this discrepancy between official sectoral classification and the 'role' of their respective organisation and, subsequently, these observations were taken into consideration in the classification of the survey population.

The University group encompassed the most expanded terms of reference in this respect, largely due to the grey area concerning a select number of institutions which followed academic mandates but whose museums were classified as Independents by the MGC. The Royal Institute of British Architects is an example of a unique organisation in this group. The RIBA serves both a postgraduate and a professional population and has the mandate to validate professional qualifications through its RIBA Examination in Architecture.

Secondly, it became evident that broader terms of reference were further necessary in order to accommodate parent organisations which are not 'museums', but maintain designated museum facilities. For example, the Heinz Drawings Collection and Heinz Gallery form a collection *within* the RIBA British Architectural Library and, thus, jointly supports the academic and research interests of its members. The significant number of associate libraries and museums also fall into this category, e.g. to include the British Film Institute and its library which serves as primary resource support for the associate BFI 'museum' divisions: the Museum of the Moving Image and the National Film Archive.

museum libraries.(9) Hull and Fearnley (1976), Krupp (1985), and Bierbaum (1982) utilised mail-out questionnaires for a target population covering a wide geographic area.(10) An international survey (1990-1992) of a similar type was conducted by CIDOC, the International Committee for Documentation (a sub-committee of ICOM) to acquire data on specific museum information centres.(11) On an institutional basis, a recent internal questionnaire (1993) was forwarded to staff by the head of library services of the National Museums of Scotland.(12)

Another type of questionnaire which served as a model for the present study is designed for the library directory. A basic standard in design is provided by *ISO 2146: Documentation- Directories of libraries, archives, information and documentation centres and their databases (2nd ed., 1988)*. Published directories such as the *Libraries Yearbook* and *Directory of Special Libraries and Information Centers* include entry details and questions requested by the compilers.

Of those questionnaires consulted, the general categories of enquiry centred on administration, collections and services. Sub categories were more variable in scope, depending on the given objective. Information on finance, for example, was the least requested, whereas detailed holdings data were, not unexpectedly, allowed the widest parameters.

The resulting questionnaire was comprised of six principal categories, *Administration & Staff, Finance, Collections, Catalogues, Services, and Networks* which were judged to conform to the basic definitional boundaries of the library survey.

The library survey is interpreted as a systematic collection of data concerning libraries, their activities, operations, staff, use and users, at a given time or over a given period.(13)

Specifically, library service in relation to objective and function was central to the preparation of the questionnaire; this based on standard evaluation practice in the isolation of three primary activities undertaken by libraries:

- (1) acquiring materials and storing them
- (2) identifying materials and locating them
- (3) presenting these materials to library users in a variety of forms (14)

The inclusion of queries on library management (internal and external aspects) was also regarded as essential in order to relate the position of the library to its parent organisation. Draheim, Bierbaum, and Freiband have noted that the function of the museum library is, in most instances, inextricably linked to its funding source and administrative status. Likewise, these factors are reported to directly affect the museum community in its overall operations.(15)

On further analysis of the subject and in view of the exploratory nature of the present study, it was concluded that parameters might be satisfactorily maintained by patterning the survey instrument to the interview process. This process is aided by the fact that the target population is concentrated in an accessible geographic area.

Particular advantages of the interview are acknowledged by Draheim and Freiband who found that the prepared interview allowed a higher response rate per question, and flexibility in the use of both "open and closed" questions.(16) At the design stage of the questionnaire, it was recognised that more consistent data would be obtained by using closed questions, where respondents had to select a response, but it was equally felt that respondents should be given an opportunity to introduce new information with the use of open queries. The strive to balance qualitative and quantitative data is an especially viable one, due to the small corpus of published data on all categories concerning museum library holdings and facilities in the Greater London area.

In acknowledging the potential diversity of both museums and libraries, the present study embraced an inclusive approach in terms of methodology and institution selection. A survey questionnaire, in conjunction with in-person interviews, was deemed necessary to fill in gaps in an area of librarianship which was not covered by the literature. The advantages to this methodology are evident in examining the percentage of sector responses by survey category. (q.v. 11.2. Appendix II)

Thus the interview questionnaire, in accordance with the objectives previously stated, was seen as an appropriate instrument in which to cover a broad base within the specified time-frame. However, allowances for follow-ups in relation to longer term projects in a specific institution (e.g. automation) was also given due attention in the overall design of the survey. This would take into consideration the range of library facilities which would form the survey population, as well as fill in those gaps in the available information.

2.4. Survey Limitations:

Limitations firstly hint at the conceptually broad based definitions for the museum institution, as well as for the museum library facility. Under similarly defined parameters, the *Museums UK Database Project* encountered a number of institutions which turned out not to be museums.⁽¹⁷⁾ In the initial phase of sampling in this study, the same situation was met when approaching bodies which maintained an exhibition venue rather than a permanent collection and had no formal administrative structure.

In terms of the museum library, Bierbaum qualifies her research by refraining from describing a museum by "the absence or presence" of a designated *library*.⁽¹⁸⁾ Indeed, certain targeted institutions in the population did not provide service-

oriented library facilities, and others did not separately house their collections, though the materials were available in a reference capacity. The survey also revealed that institutions may derive benefits from a museum-library partnership, in which resources are shared by two or more institutions. In another form of arrangement, the library may be designated as a museum and, thus, the roles of museum and library have become merged.

In addition to this multiplicity in definitional parameters, a further drawback is the inevitable limitation in the coverage and depth of information that can be realistically achieved through a survey and interview questionnaire. For instance, by focusing on a broad range of categories, important sub-areas can only be covered marginally, or be restricted by time factors. According to Freiband, difficulties in pre-determining these boundaries in a given interview for a given institution are a particular problem area in research of this type.⁽¹⁹⁾ In research undertaken by Draheim and Bierbaum, both recognised the limitations of certain categorical enquiries in the study of museum libraries. Draheim states that in some cases his questionnaire proved to be "too comprehensive" as the lack of staff resources did not allow for uniform record keeping.⁽²⁰⁾

The use of the interview process in terms of its dependence on impartiality in design and in the responses of those surveyed can lead to other hindrances. On occasion, confidentiality had been requested in areas such as finance and administration and, thus, complete sets of data in these categories were not fully achievable. In some instances, the individual respondent was not knowledgeable about certain aspects of the facility, though it was endeavoured to speak with the appropriate staff member(s) wherever possible. The choice of language (i.e., terminology), which must be understood by both the library and non-library professional, was deemed to bear on this factor.

The comprehensiveness of the survey, i.e., targeting all known museum library facilities in the Greater London region, can hypothetically offer many analytical possibilities. However, it may be equally limiting in the amount of directly comparable data available. Individual institutions may not conform to specific definitional groupings or categories of enquiry, e.g., collections vs. facilities. The same may be stated in regard to the level of data obtained for one category or institution in relation to another. In terms of the wider geographic region under examination, it can reveal its own idiosyncrasies by jurisdiction and, as a whole, be quite separate from those elements affecting the national museum community.

Finally, a time frame was imposed for the collection of data, namely the 1993-94 period. This was to maintain a level of uniformity and integrity in the acquisition of statistical data for information on holdings, visitor numbers and enquiries, and on finance; data of which were often gathered by the parent organisations themselves for a set fiscal period to include in annual reports and related organisational publications. The obvious disadvantage to a time-imposed method is the isolation of an institution or category from the factors which bear upon the longer term. Fluctuations in figures over extended periods are also not gauged, so that an institution may be represented above or below a potential average in relation to a specific activity, etc.

With consideration given to such factors, it was attempted to approach every case profile objectively and, thereby, preclude any generalisations which might be suggested by the preliminary stages and/or results of the survey process. Hence in the interview process, it was noted if a follow-up would be advantageous to the overall data gathering, particularly in terms of a project affecting collections management and/or services of an individual organisation and in relation to developments in the library and museum community as a whole. The Jan.-May

period of 1995 was designated for follow-ups to procure further data which might have impact on the findings and/or comparable data.

3. ADMINISTRATION AND STAFF

3.1. Organisation type and status

The organisational categories of the survey population have been defined in the methodology and appended terms of reference (q.v. p.11). Accordingly, the total of eighty-four institutions were divided into five sectors relating to their maintaining authorities as based on those reported by the Museums Association and the Museums and Galleries Commission. The groups are as follows: *National; Central Government; Local Authority; University; Independent.*

The number of survey institutions in the National sector is indicative of the geographical uniqueness of the area.(q.v. 3.1.1.) Thirteen of the United Kingdom total of nineteen national museums are situated here. Additionally, branch museums of the Victoria and Albert Museum and the British Museum are situated in the London region. In total, the Nationals represent 24% of the survey population.

The capital region has a further share of central government departments, executive bodies, and offices which maintain museum and library organisations. Eleven such organisations and one departmental museum comprise the Central Government group. Two examples of associate library-museums are subsumed under this sector, namely, the British Film Institute Library and Information Services which provides resource support to the National Film Archive and the Museum of the Moving Image (both divisions under the BFI), and the Crafts Council Information Centre which maintains registers of makers whose artworks are featured in the Council Gallery.

In countrywide surveys, the local authority museums form a large share of the population. Estimates of 1,000 museums in Great Britain belong to this category.(1)

ADDENDUM

To face p. 94. Re: Relation of the library to the parent organisation (3.1.)

The final population is comprised of three types of parent organisation which illustrate the position of the library in relation to each. The figures relate to the refined total survey population as discussed in 2.2.3. and are grouped by survey sector.

Over two-thirds of the parent organisations represent a museum institution governing a library. 100% of the Nationals are confined to libraries governed and housed within a museum. The remaining sectors also reveal higher totals in this category, with the exception of the University group which showed a greater incidence of associate library-museums governed by a non-museum body. The Independents were further indicative of a large proportion (nearly one third) of such associations.

The University group and the Local Authority sector showed additional examples of library organisations maintaining museum facilities. This was only found to total 4% of survey respondents, but was inclusive of 85% of the library organisations represented in official museum sources (q.v. 2.2.1.).

Table 3.1.a. Refined total survey population by type of parent organisation

Parent organisation	NAT	CG	LA	UN	IND	Total	% (n/84)
Museum organisation with library	20	8	7	4	19	58	69
Library organisation with museum	--	--	1	2	--	3	4
*Parent organisation with library & museum	--	4	4	5	10	23	27

Total no. of respondents=84; Percentage of total survey population=100%.

*A non-museum organisation governing both a library and a museum facility (i.e. an associate library and museum)

The current report concerns twelve Local Authority museums totalling 14% of the survey population. The figure is considerably lower than the national concentrations of local authority museum establishments and, perhaps, points to the singular geographical distribution of the museum community in the Greater London area.

For example, in the *Museums UK* database, 34% (717 institutions) of the survey population was comprised of local authority museums, but the numbers of these institutions holding library and/or research collections were fewer by more than half. Rather, a proportion of this sector have established museum-library partnerships, so that resources are shared, although they are housed and administered separately.

According to Valerie Bott, the concept of a 'local history centre' housing related two-and three dimensional collections attracted interest in the early 1970s. In 1972, the London Borough of Bexley created a centre by bringing together museum and library collections at Hall Place. Vestry House in Walthamstow is another instance. Bott states that this pattern of combined collections is probably more common in the London Boroughs than anywhere else in the UK.(2)

There are only approximations for the number of university museums, many of these collections being undocumented in the literature. The Museums and Galleries Commission estimated 150 in its 1986/87 Report, but recent ICOM figures suggest 300 university museum collections are known to exist.(3) These variable figures reveal the lack of precise information available due to the range of facilities and provisions made for such collections in the academic community. Lack of staff and funds have often prevented collections from being more than teaching supplements to a university curriculum. In the present survey, eleven University collections are represented (13% of the population), among which are five associate libraries, i.e. not maintained by a museum governing body. As in the Local Authority sample,

library and museum holdings may be housed separately by nature of their media, though they remain mutually supportive resources.

An equally difficult figure to attain relates to the number of Independents. It is surmised that this sector may form a higher share of the total museum population than the Local Authority group, both due to the rapid growth of this type of museum and due to their diverse nature. In the *Museums and Galleries Commission Report 1987-88* a figure of 1,300 independents is provided as an estimate.⁽⁴⁾ The number of responding survey institutions in the Independent sector correlates with such findings. A third of the study population (35%) is comprised of Independents, the largest single share among the five survey groups.

Table. 3.1 Organisation type by sector (total figures)

Organisation type	NAT	CG	LA	UN	IND	Total
Institution	13	11	12	11	29	76
Branches/Depts.	7	1	--	--	--	8
	20	12	12	11	29	84
% Total per sector*	24	14	14	13	35	100

Total no. of respondents=84; Percentage of total survey population=100%

*Percentage figures have been rounded

3.1.1. Geographical Distribution:

The *Municipal Yearbook 1994* and the London Museums Service provided data on the location of the museum population by borough. With the reorganisation of borough boundaries initiated by the *London Government Act 1963* (c.33), there are presently two main groupings of boroughs in the Greater London area: Inner

London comprising 12 boroughs and Outer London comprising 20. The City of London is considered a separate administrative entity in official sources.

The geographical distribution of the survey population highlights the singularity of the capital region in terms of the concentration of museums and related organisations. 72% of the total survey population is situated within the boundaries of Inner London, representing 10 Boroughs. By contrast, only 20% of survey institutions were located in the Outer London region, with 13 Boroughs represented.

The historical links associated with the boroughs of Inner London are evident when noting that three of the Nationals were founded in the Kensington-Chelsea area in the nineteenth century and two were also established in the last century in neighbouring Westminster (q.v. 5.1. Founding collection). Each of Westminster and Camden hold 19% of the population (to a total of 38%), principally constituting the National and University sectors. Six University collections are housed in Camden alone, due to their affiliations with the University of London which has several Colleges concentrated in the Borough.

The City of London ranked third at 8% of the population. The region, the smallest of administrative units in the Greater London area, was identified with a cluster of Independent institutions. Three collections are housed in the Guildhall area, and the Museum of London of the Central Government group is further situated near to the central core of the City.

The Outer London Boroughs were dominated by the Local Authority sector, totalling 75% of survey institutions in that group located outside the capital region. Findings suggested an even distribution of Local Authority institutions throughout the region, with Waltham Forest being represented by two survey organisations, namely, William Morris Gallery and Vestry House.

Only one National was found to be situated in the Outer London region, i.e. the Royal Air Force Museum in the Borough of Barnet and, likewise, one University institution, the Silver Studio Collection (Middlesex University), in the Borough of Enfield. The Central Government and Independent sectors were similarly represented to a lesser degree in the outer region, with percentages of 15% and 14% respectively.

Table. 3.1.1. Geographical distribution of survey population by sector

Region	*NAT	CG	LA	UN	IND	Total	% (n/80)
City of London	--	1	--	--	5	6	8
Inner London (10)	15	9	3	10	20	57	72
Outer London (13)	1	2	9	1	4	17	20

Total no. of respondents=80; Percentage of total survey population=95%. London Boroughs represented=23 of 32, or 72%.

*Note: Four departmental libraries situated on-site within three of the Nationals have been excluded in the total, but offsite branches are included in the sum.

3.2. MGC (Museums and Galleries Commission) Registration:

Under this section, statistics were gathered concerning the MGC registration of the museum institutions in the survey population. Registration establishes minimum standards in relation to collection care and management. Key requirements in registration involve accordance with the Museums Association's definition of a museum; an acceptable constitution and financial basis; a collections management

policy; the provision of a range of public service facilities; and access to professional curatorial advice.(5)

Importantly, Registration is seen as an indicator that a museum is worthy of support and the Government has recommended central and local government to use the Scheme as a bench-mark for public funding.(6) At present, successful applicants under the Scheme are eligible for grant aid from the Area Museum Councils, such as the South East Museums Service (SEMS), the Museums and Galleries Commission and other funding bodies.

In the *MGC Report 1993/94*, over 1,500 museums were recorded as being registered in the UK, broadly approximating to two-thirds of an estimated 2,500 museums. The current survey indicated that 67% of the population (excluding branch museums and departments which are subsumed under the parent body) are registered under the MGC Scheme.

The highest percentage of MGC registered institutions was in the Local Authority sector with a percentage of 92%. This figure may be explained in terms of the close liaisons of the local authorities with the Southeast Museums Service, and the improved access to additional financial assistance which registration offers.

Nineteen of the Independents were registered at the time of the survey, representing 65% of the group. Six institutions from the University sector had MGC registered status, revealing the lowest average (55%), and possibly reflecting the diversity in collections standards in the sector. However, in this group is represented one of the only library organisations which achieved registration status, namely the British Architectural Library.

Second to the University figure, the Nationals (excluding branches and departments) totalled eight registrations at 62%, with the nationally funded Central Government group at a marginally higher percentage of 64%. The findings for these two sectors may be qualified by noting that they are perhaps less reliant on

MGC status as a means of acquiring supplementary monies and subsidisation due to their relation with central government bodies and funding agencies. Furthermore, 'national' by its very definition (See terms of reference) subsumes the levels of standardisation which are sought by MGC registration.

Table 3.2 MGC registration of survey population

	NAT	CG	LA	UN	IND	Total
MGC Registered	8	7	11	6	19	51
*Totals per sector	13	11	12	11	29	76
% Total registered	62	64	92	55	65	67

Total no. of respondents=76; Percentage of total survey population=90%

Source: Museums & Galleries Commission DOMUS statistics; *Museums Yearbook 1994/95*

Note: National and Central Government branches and departments were excluded in the totals

3.3. Governing body

The museum governing body is inextricably linked to organisation type and is, thus, a basic criterion in the categorisation of the institution. It is this body, as defined in the Museums Association Code of Governing Bodies "in which rests the ultimate responsibility for policy and decisions affecting the museums service."⁽⁷⁾

Of governing bodies, there are four principal types: Trust/ees (public and private); Government body; Institutional body; Other (individual, voluntary associations, companies).

The national museums are for the most part controlled by Boards of Trustees, members of which are appointed by the Government and provided with an annual

grant-in aid (q.v. Finance). In a national museum, "it is the Trustees who own the collections and who have the statutory duty of caring for them and ensuring public access". (8) The British Museum has the oldest Trust body, being established by Act of Parliament in 1753. Trustees have been granted to the majority of the nationals by similar Acts of Parliament, e.g. the *Imperial War Museum Act* 1920 (10&11 Geo.5., c.16) and the *National Maritime Museum Act* 1934 (24&25 Geo.5., c.43), and notably the *National Heritage Act* 1983 (c.43). An exception among the nationals is the National Army Museum which remains governed by Council. In terms of the branch museums such as the Bethnal Green Museum and the Theatre Museum, they are governed by Trustees of the respective parent organisation, i.e., the V & A. Likewise, the Museum of Mankind (Department of Ethnography) is maintained by Trustees of the British Museum.

The Nationals may be further defined as non-departmental public bodies (NDPBs) which employ staff and have their own budget. They retain a role in the processes of the Government but operate to a greater or lesser extent at 'arm's length'. (9) One type of NDPB is the executive body. Eleven of the Nationals in the survey (excluding branches and departments) are executive bodies of the Department of National Heritage, and the Royal Air Force Museum and the National Army Museum have executive body status under the Ministry of Defence.

Institutions belonging to the Central Government group are answerable to various government departments and offices. For instance, the Foreign and Commonwealth Office has ultimate responsibility for the Commonwealth Institute, a non-departmental body of the FCO. Another situation exists for the London Transport Museum which is maintained by London Regional Transport, a nationalised industry under the Ministry of Transport.

An executive body of the Ministry of Agriculture, Fisheries and Food, the Royal Botanic Gardens Kew is governed by Trustees (*National Heritage Act*

1983), but MAFF still remains its main funding source. Sir John Soane's Museum is unique in that it is administered by private Trustees on behalf of the nation, and under the *Museum of London Act 1965* (c.17), the collections of the Museum of London are administered by a Board of Governors. The Museum of London, as well as five of the Central Government institutions surveyed, e.g. the Crafts Council, are also executive bodies under the Department of National Heritage. Additionally, the British Film Institute forms a division of the Media Group of the DNH, whereas the Historic Royal Palaces Agency (responsible for Kensington Palace and the HM Tower of London among other Royal sites) is an executive agency, one of the first such quango organisations established under the Government's *Next Steps* initiative.

Local government in England is not formally legislated to provide a museum service; this is a discretionary provision under S12 of the *Public Libraries and Museum Act 1964* (c.75) and under the powers conferred by S137 of the *Local Government Act 1972* (c.70). Those authorities that do provide or support museums are the principal governing bodies in the majority of instances.

In the London Boroughs, most local governments have established some form of heritage or museum service, such as in the Boroughs of Newham and Haringey, and these services often have responsibility for several sites and in turn were answerable to a Borough Department. Of the museums surveyed in the Local Authority group, the jurisdiction of the governing body varies considerably, and reflects the structure of the respective local authorities. The Bains Report on the management and structure of new local authorities suggested that Metropolitan Districts and Councils (which closely defines the Greater London area) should place libraries, museums and galleries under an Education directorate or, alternatively, under 'Recreation and Amenities'.⁽¹⁰⁾

In a nation-wide survey conducted by the Museums Association, the majority of Local Authority museums fell within the remit of those policy decision-making bodies covering recreation and/or leisure. Only nine percent are assigned to committees specialising in libraries and/or museums.⁽¹¹⁾ This percentage is comparable in the population surveyed, with a committee in two instances being under an Education based committee and five under Leisure. For instance, Keats House is governed by Libraries and Arts of the Leisure Services Committee of the London Borough of Camden, whereas the Bexley Local Studies Centre is managed by the Libraries and Museums Department under the Education Directorate.

The governing body of the Independent sector was found to be overwhelmingly associated with a form of charitable status, although it must be qualified by noting that museum organisations in other sectors, particularly in the University group, are similarly classed for the benefit of certain financial schemes. Government recommendations have encouraged that all registered publicly held collections should be given legal protection through charitable status.⁽¹²⁾ Furthermore, one criterion for membership in the area museum councils is the proof of such standing, and The Association of Independent Museums (AIM) also maintains a corresponding policy.

In the Independent group, maintaining bodies vary to comprise registered charitable companies (company limited by guarantee), or unincorporated charitable bodies, including those founded under Deed of Trust, and unincorporated associations, e.g. societies. Other forms of charity may be linked to educational institutions. For example, the Royal Institution of Great Britain and the Design Museum are registered as educational charities. In a religious organisation, such as St. Paul's Cathedral, the treasury and library are subsumed under the constitutional framework of the Church of England, itself a charity. With the passing of the *Care of Cathedrals Measure* 1990 (no. 2), which encompasses recommendations put

forth by General Synod, an administrative body or 'Commission' is further responsible for the maintenance of church property and is legislated to protect and to compile inventories of all objects considered to be of architectural, archaeological, artistic or historic interest in the possession of a chapter. Accordingly, the nature of trustees or governing bodies in a charitable organisation are diverse in each institution and can be potentially drawn from a larger community than the nationals to encompass business, the arts, industry and higher education, but the underlying duty common to these bodies is the care of the collections.

Two exemptions from charitable status among the Independent sector are the BT Museum which is managed by a profit-sharing company, and the National Postal Museum that is maintained by a commercial venture; albeit affiliated with a nationalised industry, i.e. the National Post Office. These Independents represent the corporate museum in which a company or firm has formed a permanent exhibition based on their activities and/or products. (13) In this category can be placed the Wellcome Centre. Although it is operated through a non-profit foundation, the Centre's Science for Life exhibit relates to the field of modern medical research associated with the GlaxoWellcome Company.

In a comparative situation, the Wimbledon Lawn Tennis Museum and the Marylebone Cricket Club Museum and Library are governed by their respective clubs and, accordingly, the museums focus on the activities and personages associated with their organisations. The Wimbledon Lawn Tennis Museum is further maintained by a commercial company, the All England Lawn Tennis Ground Limited.

Unique among the Independents are the Horniman Museum and Geffrye Museum, formerly local authority organisations, which gained independent status after the abolition of the Inner London Education Authority (ILEA) in 1990. Both

museums are now administered by independent charitable trusts. However, the Department of National Heritage supports the two institutions with an annual grant-in-aid and each museum is an executive body of the DNH.

The administration of university museums can be subsumed under an academic department or faculty in the case of study or teaching collections, whereas larger museums, for instance, those in purpose-built facilities, may be governed by boards or committees. The latter situation has been recommended by the Museums and Galleries Standing Commission Report on University Museums. (14)

In the University group, the larger survey museums have governors or Trustees, or the equivalent, e.g. the Courtauld Institute which is jointly administered by the University of London and the Samuel Courtauld Trust. Similarly, the Hunterian Museum is governed by the Royal College of Surgeons in conjunction with a Board of Trustees. In some a curators' group has been formed, and ~~has~~^{has} developed into a museum committee. Such is the situation concerning the Petrie Museum of Egyptian Archaeology and the Geology Collections (University College London) both of which share a managing body, the College Collections Committee, that reports to Council.

Table 3.3. Governing body of survey population

Governing body	NAT	CG	LA	UN	IND	Total	% (n/76)
Trust/ees							
Public	13	1	--	--	--	14	18
Private/Charitable	--	1	--	3	22	26	34
Govt. Dept./Office	--	7	12	--	--	19	25
Institutional	--	--	--	6	2	8	11
Other	--	2	--	2	5	9	12

Total no. of respondents=76; Percent of total survey population=90%

Source: *Museums Yearbook 1994/95*; London Museums Service; *DOMUS* statistics

Note: Excludes designated departments and branch museums

3.4. Position of the library in the organisation:

The inclusivity of the survey allowed for a range of libraries to be deemed "museum libraries" by nature of their role and use. As in the Bierbaum findings, organisational levels varied from informal collections of print and non-print materials to service-oriented facilities. This range was classified into three broad groups: Section; Department; Curatorial (centralised and integrated). A library forming a *section* is part of an administratively structured department or larger body (i.e. Division) and may have its own administrative structure. A *department* designates the position of the library as such within the parent organisation. *Curatorial (centralised)* refers to a library or special book collection which is housed and possibly curated separately from the museum artefacts. The *integrated* library is not formally distinguished from the general collections and is administered jointly.

In the literature specific to museum librarianship, the library collections forming a department or other unit in the organisation should ideally be on ^a par with the curatorial departments. According to Juanita Toupin, Librarian at the Montreal Museum of Fine Arts, 'the administrative responsibilities of the librarian toward the various library collections are comparable to those of the curator toward museum objects'. (15) It is thus implied that the placement of the library should be at the same administrative level as other museum departments, and this position is supported by the professional body, the Art Libraries Society (ARLIS), which concurs with the assessment that the library must be an autonomous unit within the organisation in order to successfully fulfil its mission. (16)

The survey findings showed that eleven respondents in the National sector have a library facility which, together with its collections and services, forms a

department within the parent organisation. An indication of the relative parity of respective departments in a given organisation may be determined by the curatorial grading of the departmental heads. In the 1994 edition of the *Civil Service Yearbook*, for example, the Head of Library Services at the Natural History Museum is listed at Grade 6, and Keepers of the curatorial departments hold Grade 5 or 6 status. At the Victoria and Albert Museum, the Curator and Chief Librarian of the National Art Library is a Grade 5, and curatorial heads of other departments are graded at 5 or 6. (17)

The title of officials responsible for the library give further indication of parity. Among the Nationals, the term 'Keeper' or 'Curator' is applied to the heads of all respective curatorial sections or departments, including the library. This also reflects the fact that several of the larger libraries in the National group serve as centralised curatorial collections for their respective subject areas.

In addition to departmental organisation, three Nationals have libraries which constitute a section or administrative unit within a division. For instance, the structure of the Science Museum is based on Divisions comprised of curatorial units. The autonomous nature or parity of these units is similar to that for departments. According to the *Civil Service Yearbook 1994*, heads of divisions in the Science Museum are Grade 5 employees, whereas heads of units, e.g. Library and Information Services, are a Grade 6 or 7.

In the Central government group six library collections form a section, and five were termed both centralised and integrated curatorial collections. For example, Sir John Soane's Museum houses the library of its founder which is subsumed under the general collections, as well as a curatorial reference library. Neither libraries are given a separate administrative status, though they are curated separately in each instance. The Metropolitan Police Historical Museum serves as an integrated collection, in which library materials and museum artefacts are curated together.

The more structured libraries of the Museum of London and of the Commonwealth Institute constitute sections, the former administered by the Object Administration Department and the latter by the Education, Information and Fundraising Group.

In the Local Authority sector, no library facility formed an administrative department. It was more likely to be governed as a section, especially in a cultural complex in which the library and museum form associated collections under a parent organisation, e.g. Bexley Local Studies Centre and Kingston Museum and Heritage Service. Four in the sample had an informal curatorial status but were housed separately from the general collections for reference purposes, as in the Greenwich Borough Museum.

Three library facilities in the University sector also come under a section. The Wellcome Institute for the History of Medicine Library, for instance, is administered as a section of the Academic Division. This is to take into consideration that the library itself is not under a museum body but under a larger parent organisation. In three organisations, the museum actually comes under library administration, i.e. the Drawings Collection and RIBA Heinz Gallery of the British Architectural Library, the Silver Studio Collection under Middlesex University Library, and the Historical Collections and Veterinary Museum of the Royal Veterinary College Library.

The administrative status of the independent organisation is often less complex and/or formal in terms of departmental or other internal bodies. In this sample population, seventeen library collections were classed as some form of curatorial collection, nine of which form centralised curatorial collections, i.e. the library materials are housed apart from other collections. Eight of the total comprise sections in the larger institutions of the Independent sector, e.g., the United Grand Lodge which, together with the museum, forms a department. The Wellcome Centre Information Service and the Royal Institution Library are classed as separate

ADDENDUM

To face p. 108. Re: MGC Registration (3.4.1.)

At the time of the survey, the provision of study facilities was not specific to the MGC Registration scheme, although DOMUS (Digest of Museum Statistics) returns included such data from registered institutions. (q.v. 7.1 Services). In Phase II of the MGC Scheme which was developed during the course of the survey follow-up period, expanded terms were incorporated but did not encompass public facilities beyond the basic level of provisions already recommended. However, in the MGC Quality of Service guidelines (1993), suggested service provision for institutions seeking registration includes arrangements to provide study access.

departments. Similarly, the Horniman Library is a department unto itself and is on a par with the curatorial divisions.

Additionally across the sectors, there are examples of survey institutions reorganising their libraries to reflect their position as information providers to the whole organisation.⁽¹⁸⁾ The National Maritime Museum has formed the Maritime Information Centre, a department within the Information Division, which is responsible for the library holdings, archives, historic photographs and ship's plans, and for the dissemination of curatorial knowledge of the general collections. Likewise, the Royal Air Force Museum has reorganised the library, photographic and art collections to create the Department of Research and Information Services (DORIS). The library, museum and technical information units of the Royal Pharmaceutical Society comprise the Information Services Department in an effort to collate holdings and the various data providers within the organisation, and a comparable information service has been set up for staff and researchers by the Royal Botanic Gardens, Kew, with its merging of the library, archives, registrar and systems department.

On a smaller scale, the Florence Nightingale Museum and the BT Museum have created 'resource centres' where library and collections holdings data are centralised. In this way, information on any aspect of the collections and/or organisation ~~and~~ is made readily accessible to members of staff and the research public.

Table 3.4. Position of the library in the parent/museum organisation

Category	NAT	CG	LA	UN	IND	Total	% (n/84)
Department	11	2	--	6	4	23	27
Section/unit	3	6	6	3	8	26	31
Curatorial							
Centralised	3	1	4	1	9	18	21
Integrated	--	1	--	--	3	4	5
Both	3	2	2	1	5	13	15

Total no. of respondents=84 ; Percentage of total survey population=100%.

3.4.1. Position of the Library and MGC Registration

Due to the increasing importance of the MGC Registration Scheme in the museum community as a means of setting basic requirements such as the provision of study facilities and access to curatorial advice and, additionally, as a benchmark for public financing, it was seen as relevant to determine the position of the library in relation to those institutions which have been granted registered status.

In the survey, 51 institutions had MGC status during the data gathering period (q.v. Table 3.2.), and general findings revealed that libraries, which formed facilities and/or were part of a formalised structure, were administered by registered institutions. For example, 27% of the total maintained library departments, and these were prominently linked to the registered National and University institutions and the larger Independents in the group. Those libraries, which formed a section and/or unit within an organisation, were identified in 25% of the registered population, chiefly in the Central Government and Local Authority sectors. In particular, the libraries comprising an administrative section in the Local Authority group recorded 100% correlation with MGC status institutions.

Survey libraries which constituted a centralised curatorial collection, i.e. library collections housed and generally curated separately from other collections, were principally associated with seven registered Independents. This figure was the highest in that sector and for that type of library. The Local Authority sector ranked second in the category and in overall figures.

Integrated library collections had the least representation in the population (q.v. Table 3.4) and, similarly, only two institutions with MGC status maintained this form of collection. However, registered institutions with libraries forming *both* centralised and integrated collections were equal in percentage terms with that for centralised collections at 22%. The Independents showed a 100% correlation, as well as the Central Government and Local Authority institutions in the sample. In total, libraries constituting some form of centralised collection represented 44% of the registered survey population and these notably among the non-nationals.

Table 3.4.1. Position of the library and MGC Registration

Category	NAT	CG	LA	UN	IND	Total	% (n/51)
Department	6	--	--	4	4	14	27
Section/unit	1	4	6	--	2	13	25
Curatorial							
Centralised	--	--	3	1	7	11	22
Integrated	--	1	--	--	1	2	4
Both	1	2	2	1	5	11	22

Total no. of respondents=51; Percentage of total survey population=67%.

Note: Excludes departmental and branch museums.

3.5. Administrative body to which the library reports

Further clarification of the position of the library in the organisation can be discerned by noting the administrative body to which the library directly reports. In the estimation of both Toupin and ARLIS, the librarian should normally be directly responsible to the director in a small museum, and in a medium-sized or large museum, to the administrator in charge of curatorial affairs. As emphasised by Toupin "the museum library can effectively fulfil its role only if it is recognised and supported by the museum administration, which must feel assured that the library's objectives are being properly maintained".(19)

Among the National group, in five instances the Directorate is the body to which the library is responsible. The situation in which the departments are grouped into divisions, the library reports to the Division head, as in the Larsen model. Five examples are of this type, for instance, the head of the Maritime Information Centre reports to the chief administrator of the Information Division. Collections for use by individual departments and/or branches were supervised by the head curator, e.g. the Technical library of the National Gallery, or the Renier Collection of the Bethnal Green Museum.

In the Central Government sample four library managers report to a section head. Both the Sir John Soane's Museum and Kensington Palace have curators holding direct responsibility, whereas the British Film Institute Library Services Division and the Commonwealth Institute Resource Centre had access to the directorate. The libraries of the Museum of London and the London Transport Museum are part of larger divisions, i.e. the former is answerable to the head of the Object Administration Division, and the latter to the head of Curatorial Services. The Museum in Docklands, forms part of the Port of London Authority Collection

of the Museum of London, and the keeper of the Collection is the official to whom the librarian reports in this case.

In the Local Authority examples, those individuals responsible for the library collections, reported to a representative, i.e. a 'line manager' associated with the relevant Borough Committee and/or Department. A cultural complex such as Bexley Local Studies Centre has a local studies officer to whom the Librarian and Museum Curator report. In the Sutton Heritage Service, the Archivist in charge of the local studies library and the Museum and Historic Houses Officer are answerable to a Heritage Manager who, in turn, liaises for the Head of Libraries and Heritage under the Leisure Services Directorate.

In six of the University institutions surveyed, the official responsible for the collections reported to the Directorate. In the Wellcome Institute for the History of Medicine and in the Royal Academy of Arts, the libraries formed part of a Unit and Department respectively, and are answerable to the heads. The keeper of the Silver Studio collection, as in the example of the British Architectural Library Drawings Collection, is responsible to a chief librarian and head of the Library Department.

Twelve in the Independent sector were responsible to the Curator, who also had joint keepership of the collection with the designation "librarian" in three instances. The larger independents such as the Horniman have specific departmental structures. The Horniman library, a department unto itself, was answerable to the Director. The Wimbledon Lawn Tennis Museum is one example of an independent responsible to a body of individuals, i.e., a Museum Committee which sees to the running of both the museum and library.

Table 3.5. Administrative body to which the library reports

Admin. body	NAT	CG	LA	UN	IND	Total	% (n/84)
Directorate	7	2	--	6	4	19	23
*Department	6	4	--	1	4	15	18
Section/Unit	3	4	2	1	2	12	14
Head Curator	4	2	1	--	12	19	23
Other	--	--	9	3	7	19	23

Total no. of respondents=84; Percentage of total survey population=100%

*Refers to a department within an organisation, not an external or government department

3.6. Qualification of official responsible for library

There are few sources which directly address the issue of qualifications of officials working in a museum library facility. The North American and UK branches of the Art Libraries Society (ARLIS) have published guidelines on the issue with recommendations that the librarian in charge of a museum or gallery library should hold an advanced degree in library science and have the necessary subject-knowledge.(20) Both the Canadian Museums Association and the American Association of Museums provide a summary of suggested duties and qualifications related to fifteen museum positions, including the post of librarian.(21) As in the ARLIS guidelines, it is recognised that the postholder should possess a library degree and have undertaken additional training in museum studies or in a subject area associated with the main focus of the collections.

In the Hale Report of 1987, recommendations for the training needs and improved career structures of staff working in UK museums were put before the Museums and Galleries Commission. The position of librarian was among the

categories of staff summarily discussed, in which the postholder requires a minimum of in-service training and the appropriate conversion courses. (22)

The result of the Hale recommendations was the formation of the Museum Training Institute (MTI) in 1989 which advises on standards and issues affecting the museum sector workforce. The MTI works closely with related bodies, such as the Museums Association, and jointly these organisations have issued an information booklet, *Careers in Museums*. In the 1993 edition, library positions did not come under the purview of the museum profession, although the archival profession was suggested as a related career. It should be noted, however, that the Library Association had long provided training and the validation of courses for its members in the library community, i.e. since 1919 with the founding of the School of Library, Archive and Information Studies at University College London.

Currently, the library and museum professions share a government mandate in the implementation of Scottish and National Vocational Qualifications (S/NVQs). S/NVQs are qualifications based on national standards set by a leading body representing the industry concerned, in this instance the Museums Training Institute for the museum sector, and the Information and Library Services Lead Body for the library community. The S/NVQs are designed to assess performance ability and are available at several levels, after the completion of which an award is made.(23) The implementation remains under development for certain levels and, at present, it is premature to ascertain whether there will be any cross-fertilisation of disciplines across the two professions or in related vocations.

At the data gathering stage, none of the survey institutions reported on the introduction of S/NVQs in the workplace and this qualification has, hence, not been tabulated in the findings. Respondents interpreted the query on qualifications as a diploma or degree-based award granted by an academic institution or a form of

accreditation awarded by a professional body, e.g. Chartership (Library Association).

In addition to survey responses, details of individual qualifications were cross-referenced in the *Library Association Yearbook 1994*, the *ARLIS/UK & Ireland Directory 1994/5*, and *Who's Who in the UK Information World 1994*. Findings revealed that the official responsible for the library collections was library qualified in 38 institutions or 45% of the survey population. This sample correlated with those institutions maintaining a formalised library structure, i.e. an administered library department or section. For instance, the Nationals ranked highly with a figure of 16 institutions, representing 80% of the group employing library qualified officials. The University group ranked second with 6 qualified officials or 54% of that sector total. Five Central Government libraries were similarly administered, representing 42% of the survey group. Lowest figures were tabulated for the Local Authority and Independent organisations, with 4 (33%) and 7 (26%) library qualified officials respectively, although in certain institutions officials had access to professional librarians; for instance, those organisations in a resource sharing situation in an academic or cultural complex, and select institutions with library-qualified volunteers (q.v. 3.8. Staff ratios)

By contrast, the Independents and Local Authority sectors had the greatest representation in the museum qualified category. In particular, the Independent group had 11 museum qualified officials overseeing library collections, representing 38% of that group total. The lowest ranking was identified with the University group, i.e., the Petrie Museum was the only University sector institution managed by a museum professional.

A select sample of library collections were maintained by archivists (9% of the total). One archivist official presided over a Central Government collection, i.e., the

Museum in Docklands Library and Archive, and three archivists, representing the highest figure in the category, curated Local Authority libraries.

The 'other' category ranked third with 20% of the population and was mainly comprised of officials holding specialist or academic qualifications. In this category, the Independents represented the largest share of the total with 8 officials holding either non-specific or academic qualifications. The University group held the next significant figure of 4 which can be attributed to the number of staff with higher degree qualifications who are given responsibility for a library collection, e.g. the Keeper of the Silver Studio Collection.

Table 3.6. Qualification of official responsible for library collections

Qualification type	NAT	CG	LA	UN	IND	Total	% (n/84)
Library	16	5	4	6	7	38	45
Museum	3	2	5	1	11	23	27
Archive	--	2	3	--	2	7	8
Other	1	3	--	4	9	17	20

Total no. of respondents=84; Percentage of total survey population=100%.

3.7. Total Number of Library Staff:

The proportion of full-time staff employed in various activities in the museum as a whole organisation in relation to the museum library did not enter this survey due to the variability among the organisations themselves, notwithstanding the range of libraries under consideration. Some indication of levels, nonetheless, can be ascertained from the *Museums UK Database Project* (1986) which solicited

responses from museums throughout Great Britain on this issue. Sixty nationals (including universities) responded that 2.4% of staff were allocated library-related duties. The local authority sample of 435 respondents mentioned only 0.5% of staff were employed in this activity, and the 'other' category (438 respondents) related 2.6% of staff totals.(24)

In the Hale Report (1987), the departmental distributions of full-time staff by Area Museums Council regions placed the Southeast at the top of the ranks at 109 libraries employing full-time staff of a total of 148 for England and Wales (933 responding institutions from a sample of 1750). In comparison with other departmental distributions, however, the number of full-time staff in a museum library ranked low at 10 out of 15 staff categories. (25)

The *Cost of Collecting* report (1988) suggests findings of 1.6% of full-time staff are allocated to libraries among 13 nationals (includes university museums) responding.(26) Another country-wide survey- *The Museum Sector Workforce Survey* (1993) reported 3.9% of staff totals are employed in library work in the 215 responding institutions (with >10 employees). A special libraries statistical compilation by P. Berridge and J. Sumsion (1994) does not provide comparative organisational data but does ~~make~~ take account of professional staff numbers in museum libraries at a total of 142; this figure relating to 13 national museums.(27)

The present survey approximates a total figure of 191 staff employed in the libraries of the Nationals (excluding branch museums & departments). The average number of library employees (up to Dec. 1994) is estimated at fourteen and the mode is eight. These figures, however, are not representative of the range in numbers from 1 staff member curating the Wallace Collection library to 61 staff at the National Art Library.

Totals for all survey sectors reveal that 63% of libraries were managed by one to two staff members. This figure represents 79% of the Independents and 83% of

the Central Government group, among which a further quarter of full-time staff were engaged in activities other than library-related work.

The range of three to six personnel employed in a library ranked second among the Local Authority, University, and Independent sectors and here, too, members of staff participated in duties outside of library provision.

No institution in the Local Authority sector was found to exceed five employees, and in the Independent group none totalled more than 12 staff members (i.e. The Wellcome Centre). Two institutions in the Central Government group maintained a maximum total of twenty library staff (The British Film Institute and the Royal Botanic Gardens Kew). The University sector showed considerable gaps in ranges from six employees in the Courtauld Institute of Art Book Library to thirty-four in the Wellcome Institute for the History of Medicine.

Such figures show that average ranges of five employees and upwards generally indicated an organisation with formalised structure and fully provisioned library facilities, to the exclusion of many smaller sector institutions managing museum and library collections with minimal core staff.

This correlation finds particular support in the staff totals of the nationally funded institutions and, as suggested, the larger organisations in the University and Independent sectors which can maintain a range of public and technical services in their respective libraries.

Table 3.7. Total library staff (full-time equivalents)

Staff nos.	NAT	CG	LA	UN	IND	Total	% (n/84)
1-2	8	10	7	5	23	53	63
3-6	3	1	4	4	5	17	20
7-14	5	--	--	--	1	6	7
15-20	1	1	--	--	--	3	4
21-30	1	--	--	1	--	2	2
31-40	1	--	--	1	--	2	2
40+	1	--	--	--	--	1	1

Total no. of respondents=84; Percentage of total survey population=100%

3.8. Ratio of library-qualified staff to non-qualified :

A different assessment of library employees working in museums and related institutions may be procured through the ratio of professional staff to support staff. In the *Standards for Art Libraries and Fine Art Slide Collections* by ARLIS/NA (1977), a suggested ratio of 40% professional to 60% support staff is recommended for art museum libraries. (28)

Based on the totals of library qualified staff in ratio to support and other staff, the National Gallery approximates the ARLIS ratio with 38% professional (1 archivist included) to 62% support. The mode at 1:1 is the most representative ratio with six institutions employing nearly equal numbers of full-time equivalent professional and support staff. The National Art Library employs the greatest number of staff (total of 61) with approximately half library-qualified in a specialist area. The Natural History Museum is second in total numbers with 48 (excluding casual staff), and a ratio approximating 1:1 of library and non-library qualified staff.

There is a considerable difference in the subsequent figures. For example, the third highest total is 18 for the Science Museum Library. Funding cuts and reorganisation are responsible for ten staff members being made redundant in 1993. However, the Science Museum Library retains a large proportion of library-qualified staff to support staff among the Nationals with a ratio of 11:7 or 61% to 39%. This may be explained to some degree by the library's position in relation to Imperial College in which it is housed and which it supports, in addition to museum members and the general public. The Tate Gallery Library with a total of eight staff also claims a high ratio of professional to support staff with a ratio of 5:3 or 60% to 40%.

Of the branch and departmental libraries surveyed in the Nationals group, the Museum of Mankind Library (Department of Ethnography) comprises the largest total of twelve staff members, six of whom are library qualified. The Theatre Museum has a full-time equivalent of 3.5 staff members with two professionally qualified positions. Only one of the positions is full-time, that of the Head. The support staff of five are part-time in the Library Services Division and some work at other curatorial activities. The departmental libraries of the Victoria and Albert Museum are under the keepership of curatorial staff (generally a part-time activity) but catalogues are maintained by staff from the National Art Library.

After the National sector, the ratio of professional staff to support staff in museum libraries becomes less applicable because of the smaller and often informal staff structures of the respective organisations. Those libraries which do approximate to the Nationals are in the majority *associated* with, not located in, museums. In the Central Government sample, for instance, the British Film Institute Library and Information ^{Services} has a full-time staff equivalent of twenty, seven of whom are library qualified. The library and archives at Royal Botanic Gardens, Kew, have seventeen full-time with eight professionals on staff. Also in Central

Government is the Commonwealth Institute Resource Centre which is comprised of two professionally qualified staff of a total 3.5 full-time.

In the Local Authority sector, there is a ratio of one librarian to one archivist in each of the local studies centres of Lewisham and Bexley. In Newham and Sutton, one part-time archivist manages the local history collections of the respective Borough's museum service in conjunction with two support staff.

The University sector, with a high number of associated museums and libraries (5 in total), has a varied range of staff figures. Five members comprise the library staff of the Royal College of Surgeons Library with three members holding library qualifications. The Wellcome Institute for the History of Medicine Library has forty members of staff with 15 library qualified and 6 archivists. The second largest total among the academic institutions is the British Architectural Library with twenty-four full-time staff; thirteen of which are librarians and an additional eight hold specialist degrees. The formal ties to the university community is perhaps evident in the figures for the Courtauld Institute of Art Book Library which has a 6.5 full-time equivalent number of staff, six of whom are library qualified.

The Independent sector has the fewest numbers of library qualified, comprising a total of seven institutions which employs librarians. The Horniman Library ranks highly with five qualified staff members (2.5 full-time) and the Royal Pharmaceutical Society employs two librarians. The Clockmakers' Library in Guildhall benefits from its location with a full-time staff of qualified librarians responsible for access and maintenance of this special library, among others. St. Paul's Cathedral Library has the benefit of two library professionals, one part-time and one full-time on contract. The other ecclesiastical library in the group, the Westminster Abbey Muniment Room and Library and employs three full-time staff, two of which are university trained. The United Grand Lodge of England has joint staff positions for the Library and Museum which together form a single

department. The Department Head holds a library qualification. Another large charitable organisation, the Salvation Army International Heritage Centre has a 6.5 full-time staff working for the library, museum and archives, the head of which is a qualified archivist. The Marylebone Cricket Club Library and Archives is managed by an archivist with a full-time assistant. Three other libraries, the Chelsea Physic Garden Library, BT Museum Resource Centre and Florence Nightingale Museum Resource Centre, have designated resource officials in a part-time capacity to manage the collections.

Lastly, the financial vulnerability of the independent sector has become visible with the closure of the Design Museum library and suspension of its 1.5 staff members. The current library collections are under an informal joint keepership which is the state of nearly 50% of the Independents in the present survey.

The example of the Dickens House Museum Library brings into the discussion the role of volunteer staff, whereby a qualified librarian manages the library collections and cataloguing needs on a part-time, largely voluntary basis. According to the government report, *Volunteers in Museums and Heritage Organisations* (1991), there is an undocumented amount of volunteer activity in museum organisations throughout the United Kingdom.⁽²⁹⁾ Such activity may translate into an infusion of valuable expertise and community influence, but more clearly volunteer labour represents an unrecognised degree of financial asset. With estimates of 25-30,000 individuals active in some voluntary capacity in UK museums, this total worth could be considerable. ⁽³⁰⁾

In the *Museums UK* findings, 42% of the responding non-public sector museums (i.e. independents) used volunteers to undertake library activities. This followed closely with volunteer figures for conservation and documentation at 43% and 41% respectively. 40% of local authority museums in the same survey employed volunteers in library work and 45% of the responding nationals utilised

this sector of the workforce. For the nationals, the library was number one in rank order for use of volunteers, followed by documentation at 40%. (31)

Among the Independents in the present study, thirteen of those surveyed responded that volunteers did take part in library duties. The Wesley's House and Museum, for example, cited the assistance of a voluntary staff of sixty-five, although only two from the total worked directly with the library collections. In ten of the twelve Local Authority museums, voluntary staff were present on a regular basis in a public relations capacity, but had infrequently been allocated 'housekeeping' duties in the library.

In the National sector, only three reported the use of volunteers for library duties. Two branch museums, the Museum of Mankind and the Theatre Museum, also stated the part-time aid of volunteers for library work. The majority of the Nationals, however, accepted placement workers from library schools for internships and from the professional library community for upgrade purposes. A well established scheme of internships is provided by the National Art Library, which undertakes the short-term placement of students in different areas of library specialisation. (32)

In the Central Government sector, the Iveagh Bequest employed the use of volunteers, specifically those from NADFAS (the National Association of Decorative and Fine Art Societies). NADFAS has nationally recognised programmes designed to train prospective volunteers, for example, in library work, and in complementary programmes of listing and indexing and conservation.(33) NADFAS volunteers were reported to assist in the Royal Academy of Arts Library and with the collections of the Silver Studio at Middlesex University.

Table 3.8. *Composition of library staff by qualification

Qualif.	NAT	CG	LA	UN	IND	Total	% (n/61)
Library	13	5	4	7	8	37	61
Museum/ Academic	9	7	6	7	18	47	77
Archive	4	1	5	2	2	14	23
Volunteers	7	4	1	4	5	21	34

Total no. of respondents=61; Percentage of total survey population=73%.

*Figures represent no. of institutions per sector employing staff with given qualifications

Note: Totals do not add due to more than one *type* of qualified staff member employed per individual survey institution

4. FINANCE

4.1. Sources of museum funding

The principal responsibility for funding museums in the Greater London Area is shared between two central government departments: the Department of National Heritage (DNH) which subsumed the functions of the Office of Arts and Libraries in April 1992 and the Ministry of Defence (MoD). The DNH is the leading body, but other departments have limited involvement with museums, specifically, the Department for Education and Employment which indirectly supports university museums, and the Department of the Environment which monitors expenditures by local authorities.

The Department of National Heritage is the main funding body for museums in England. In 1993-94 the Department was responsible for the expenditure of £991 million.⁽¹⁾ Over 20% of this total is expended on museums and galleries. The DNH directly funds 12 English national collections, eleven of which are the Nationals in the present survey. The two other Nationals, the Royal Air Force Museum and the National Army Museum are funded by the Ministry of Defence. The MoD has further influence over 200 museums of the armed forces throughout Great Britain, but such institutions are further aided by the Army Museums Ogilby Trust which contributes monies toward purchases and maintenance. In the latest museum policy review, there is the recommendation that the provision of armed service museums be transferred to the DNH, so to centralise the management of all museum organisations.⁽²⁾

In the Central Government sector, the DNH provides grant-aid for five other organisations or executive bodies, e.g. the British Film Institute and the Crafts Council, and to organisations like English Heritage and the Historic Royal Palaces

Agency, the former which has responsibility for the Iveagh Bequest, Kenwood, and the latter for Kensington Palace.

Central Government institutions, not under the DNH, receive monies from their maintaining departments. For example, the Metropolitan Police Historical Museum is maintained by the Home Office and the London Transport Museum by London Regional Transport. The South Bank Centre Board is aided by DNH funds via the Arts Council to support the Council's collections and the Hayward Gallery. The Commonwealth Institute is funded directly by the Foreign and Commonwealth Office, although the lack of sufficient monies has threatened the Institute with closure and the activities of the Scottish branch of the Institute has already been indefinitely suspended. (3)

As a consequence of variances in direct government funding, the Nationals and nationally funded institutions remain reliant on self-engendered income through admission charges, sponsorship and trading activities. Those Nationals under the DNH reported a high level of such income in the 1993/94 period, with a total of £75 million. A third of this total was generated by the combined receipts of the British Museum at £9.2m and the Natural History Museum at £12.2m. (4)

The London Boroughs are the third largest group responsible for the support of museums (local authority as well as the independents and university museums). It is estimated that local authority funding for UK museums and galleries from the DNH budget totalled £119 million compared to libraries at £599m and sport and recreation at £491m in the 1993/94 fiscal year.(5) Further funding for the Boroughs comes from the Museums and Galleries Commission (£8.9m in 1993-94) which is managed by the DNH.(6) In a hierarchical funding structure, the Commission's allocated funds chiefly maintain the Museum Documentation Association, the Museum Training Institute and the seven English Area Museum Councils. The Area Museum Councils (AMCs) received £3.6m in 1993/94 from the MGC, with

extra funds acquired through grants from trusts and members' subscriptions and by sponsorship. The AMCs in turn support the regional and local museums to improve standards of care for their collections and services to the public, as well as advise member museums on fundraising and financial management issues. They provide "one-off" grants, but are not empowered to endow revenue grants.

The largest AMC is the South East Museums Service or SEMS (formerly the Area Museums Service for South East England/AMSSEE) which was granted £880,000 by the Museums and Galleries Commission in 1993/94. According to a sectoral review on museums by the London Boroughs Grant Unit, in the 1991-92 period, £46,023 was allocated by the Service to museums across London. No museum received more than £5,000. (7)

A support body to SEMS, is the London Museums Service (established in 1983) which acts as a source of professional advice and curatorial assistance specific to organisations in the Greater London area. The London Museums Service is partly funded by the London Boroughs Grants Committee with a grant-in-aid of £40,082 in 1992-93.(8)

Local authority estimated net expenditure on museums and art galleries from the London Boroughs was £5.2 million in 1993-94.(9) This was a considerable reduction from the previous year at £9.3 m and a 10% decrease from the 1990-91 figure of £5.7m. There are estimates of £7.9m to be expended by London local authorities in 1994/95, yet this still represents a 4.3% decrease in overall funding on leisure and recreation.(10) By contrast, expenditure on museums in other classes of authorities nation-wide (e.g. Metropolitan Districts and English counties) has benefited from incremental rises. The net expenditure for local authority museums is further reduced if one takes into consideration that approximately £4m is matching funds with the DNH for the support of the Museum of London by the Corporation of London.

The budgetary cuts experienced by the London Boroughs have already made certain impact. The closure of the Passmore Edwards Museum, one of the oldest local authority museums founded in 1900, is a recent example in the Borough of Newham. Another case concerns the Keats House Museum in Camden which is one of the only local authority museums with a national monument status. Consequent demands of maintenance due to visitor numbers among other factors, has prompted a request for transfer from the responsibility of Camden to the Corporation of London. (11)

University museums remain the most underfunded in comparison to other sectors without formal budgetary arrangements available to them, despite published recommendations to remedy the situation. For example, the Standing Commission on University Museums (1977) recommended that local authorities should offer financial contributions to those university museums which were deemed to provide a public service. In the Drew Report, it was suggested that direct grant-aid from the Government be made available to university museums on account of the quality and depth of their collections.(12)

Thus far, there have been two principal funding bodies for universities. Firstly, the University Grants Committee (UGC) was set up whereby an institution could make a case for its museum under the "non-departmental special factor" funding. In the MGC Report 1986-87, only 16 collections in 11 UK universities received UGC monies. In the University of London alone there have been identified 35 museum collections. In a comparable survey of university museum collections in the Northeast of England, 130 collections were identified.(13)

In 1989, the UGC was separated from the Department for Education and became the Universities Funding Council (UFC) which maintained the special factor funding. In 1992-93, the allocations amounted to £6.44 million.(14) Among those with special factor status are the Percival David Foundation, the Courtauld

Institute Galleries and the Petrie Museum of Egyptian Archaeology. With the creation in April 1993 of the Higher Education Funding Council of England (HEFCE), special factor status was replaced by a non-formula system. The MGC registration of a university museum allows for eligibility in obtaining monies under the new system, although figures show that few museums in the sector have attained this status (q.v. 3.2. MGC Registration).

The majority of Independents are owned and operated by trusts or private owners. Most have charitable status and may be incorporated as a company limited by guarantee, i.e. a non-profit company. The charitable status is a prerequisite for membership in AIM (the Association of Independent Museums) and in the Area Museum Councils for receipt of grant-in-aid. There are further fiscal privileges in becoming a registered charity, e.g. tax exemption, in addition to which a framework is provided for management and trading activities. (15)

In general, the independent sector must rely on forms of self-engendered income, such as admission charges and on sponsorship, as its main source of financial support, although local authorities may serve as principal providers in certain instances. For example, the premises of the Barnet Museum are on loan from the Borough. Of necessity, the independents also tend to be market oriented in their approach to fiscal management due to the variances in obtaining direct funding.(16)

The Geffrye and Horniman museums remain exceptions in this sector as they both receive grant-aid from the Department of National Heritage. Their independent status, notwithstanding, is retained in terms of their governance by charitable trusts. These trusts are expected to generate a proportion of their income from other sources, e.g. donations, grants and earned income.

All museum sectors may in principle benefit from the recent implementation of the *National Lottery Act* 1993 (c.39), wherein an enabling framework was set up to

provide a new source of funding for projects in the arts, sport, heritage and charitable sectors and for projects to celebrate the millennium. The proceeds from the Lottery are to be “distributed by independent bodies and will be additional to, rather than a replacement for, public expenditure”.⁽¹⁷⁾ The disseminating bodies have been designated to be the Arts and Sports Councils for the home counties in the UK, the National Heritage Memorial Fund, the National Lottery Charities Board and the Millennium Commission, all of which are answerable to the Department of National Heritage. The task of these bodies will be to select projects for funding from applications received from organisations and individuals involved in the five designated project areas.

At the time of the data gathering period, the National Lottery had been shortly introduced and no survey respondent directly addressed the financial implications of its implementation in relation to their respective organisation. However, the Arts Council and the National Heritage Memorial Fund were involved with a select group of survey institutions as granting bodies, and the British Museum has been awarded a grant of £30m from the Millennium Commission to construct a Great Court. The project will transform the courtyard of the British Museum into a cultural complex and will include an Information Centre in the Round Reading Room.

4.1.1. Museum finance (Figures)

The fiscal period for 1993/94 served as the principal time-frame for the data gathering period and figures relating to the finance of museums and related institutions are retained for this period, with follow-up expenditure data noted where appropriate.

Principally, figures for museum finance concern those organisations funded directly or in part by the Department of National Heritage. The DNH expenditure for the 1993-94 period was available in its Annual Report for those executive bodies under its jurisdiction: 11 of the National group, 6 Central Government and 2 Independents.⁽¹⁸⁾ Additional figures pertain to executive bodies of other departments, for example, the Ministry of Defence and the Foreign and Commonwealth Office.⁽¹⁹⁾

Data for *individual* institutions in the Local Authority, University and Independent sectors were not available to a comparable extent. Variances in funding sources, particularly lack of direct funding, and in accounting procedures were primary factors in their exclusion. However, unofficial figures suggest that the general clustering of financial data would remain relatively unaffected; namely indicating that approximately 55% of institutions in these sectors potentially receive monies of less than £1m, with a more accurate mode of less than £200,000.

In accordance with the stature of their collections, the Nationals received the largest share of DNH grant-in-aid; the British Museum ranking highest with ca. £34m, followed by the Victoria and Albert Museum at ca. £32m.

The MoD funded Nationals, however, ranked low in the group, averaging £3m in grant aid monies. This is in contrast to the DNH supported Imperial War Museum which was awarded nearly £11m in the 1993-94 fiscal period.

Among the Central Government group, the British Film Institute and the MAFF funded Royal Botanic Gardens, Kew, ranked in the upper range for this sector at an average £15m. Sir John Soane's Museum had the smallest share of grant aid from the DNH, totalling £0.7m.

Both the Independents, the Horniman Museum and the Geffrye Museum, were also in the lower range of DNH support, with £2.9m and £0.9m respectively. Hence, the two organisations, as well as other survey institutions across the sectors,

reported the necessity of becoming more market-oriented or self reliant in order to access plural funding sources due to the fluctuations (and decline) in direct government aid.

Table 4.1.1. Fiscal range of grant-in-aid for 1993/94 with mean estimate

£m	NAT	CG	IND	Total	£m Mean estimate	% (n/23)
0<4.9	4	5	2	11	2.6	48
5<9.9	1	1	--	2	6.7	9
10<19.9	4	2	--	6	14.4	26
20<29.9	2	--	--	2	25.4	9
30<39.9	2	--	--	2	32.9	9

Total no. of respondents= 23; Percentage of total survey population= 27%. Source: *DNH Annual Report 1994; Public Bodies 1994*. Figures rounded.

4.2. Sources of library funding

Because of the general reliance of the library on its museum and/or parent organisation for funds, the library is directly affected by the amount which the organisation can (a) procure from available funding sources and (b) what is then allotted to individual activities/functions.

The financial source of libraries, particularly those under the administration of a museum institution, primarily derives from the general budget of the organisation itself. Among the Nationals, ten had a regular budget specific to the library. Purchase grants or special request funds via the parent organisation were available to those libraries whose budgets were less finite; for example, the curatorial

department^{al} libraries (e.g. the Department of Prints and Drawings (British Museum)) of the Nationals relied on such sources to supplement basic allocations.

Likewise, governing bodies in the Central Government group were found to be responsible for the allocation of general funds to the museum and library. Separate budgets were identified for the larger libraries such as those of the British Film Institute, the Commonwealth Institute and the Royal Botanic Gardens, Kew.

Local Authority museums are funded through the responsible Borough department and, thus, the maintenance of library collections largely depends upon the museum budget. In the local studies centres surveyed, the library was funded via monies made available to the centre as a whole, and in the case of the Lewisham Local History Centre was provided by the Libraries Service. Much of the sample did not have a separate budget, though small budget allocations were directed to individual cases. Bromley Museum, for instance, is provided with annual funds for its resource collection by the Borough Library with which it is housed. Keats House Memorial Library also receives general allocations to support its collections by the Camden Libraries and Arts Department.(20)

Those libraries in the University sector not governed by a museum organisation, e.g., Courtauld Institute of Art Book Library, Wellcome Institute for the History of Medicine Library and the British Architectural Library had specific budgets for their collections, operations and staff. Other purchase arrangements exist for the sector which chiefly derives funds from the general budget of the respective governing bodies. For example, collections under the University of London are now administered independently by the larger Colleges, e.g. University College, as the federal consortium of the University is loosening ties with its members. Such Colleges are financed directly from HEFC(E) and, subsequently, special holdings must rely on allocations from the parent body or from grant-aid. The latter option has been pursued by the Silver Studio Collection. Recently, the

keeper applied for HEFC(E) "non-formula funding of specialised research collections in the Humanities" for two of its special library collections. The Follett Report introduced the scheme in its recommendations with the proviso that such collections and facilities be equally available to staff and students. (21)

Due to the status of Independents as charitable organisations, with their implied limited financial resources, monies which are received from sponsorship and organisational activities, are generally directed to running costs. Most rely on donations and gifts to maintain their museum and library collections. For instance, the Library and Museum of the United Grand Lodge of England reported that 90% of acquisitions were by donation. A similar situation was in evidence in two-thirds of the sector.

Among the Independents, eight libraries received regular financial aid from their parent organisations, these included the Chelsea Physic Garden, the BT Museum, the Royal Institution and the DNH funded Horniman Museum. In addition, the Royal Institution was granted yearly purchase funds for the acquisition of scientific journals by SERC (the Science and Engineering Research Council).

In this sector, the medical libraries of the Royal Pharmaceutical Society and the Wellcome Centre had sizeable library budgets and, in regard to the latter, the largest allocation of funds, a position no doubt aided by the professional community in which it serves and its ties with the Glaxo/Wellcome corporation.

Only in a few instances does the library have access to external sources. Certain areas such as conservation and special purchases may be applied for as separate grants. The Museums and Galleries Commission, in conjunction with the Victoria and Albert Museum, oversees special purchase grants. According to the *MGC Annual Report 1993-94*, MGC/V&A purchase grants amounted to five out of seven requests in England for library material. The grants totalled £16,406.(22) This figure was the third smallest among nineteen purchase grant categories. The

MGC, in association with the Science Museum, also supervises PRISM grants (Preservation of Industrial and Scientific Material) which can be allotted to the purchase and/or conservation of library and archival materials. In the 1993/94 period, three applicants received monies for archives, totalling £2,393.(23)

Within the library community, additional funding may be procured from the British Library Research and Development Department which provides monies for cataloguing and preservation, as well as administering a scheme for manuscript conservation on behalf of the National Manuscripts Conservation Trust.

The Friends of the National Libraries, founded in 1931, makes grants toward the acquisition of printed books, manuscripts and archives. Libraries of national and university institutions and County Record Offices are included in the programme. For example, the British Architectural Library purchased three albums of drawings by Pugin with the aid of the FNL.

With the implementation of the National Lottery, disseminating bodies such as the National Heritage Memorial Fund (via the Heritage Lottery Fund which it administers) have expanded their catchment area and, potentially, libraries may be eligible applicants. The National Heritage Memorial Fund is currently empowered to make grants or loans to purchase land, buildings, or objects relating to British heritage, and discussions with Library Association representatives have been undertaken to identify appropriate areas of funding specific to the library community, e.g. historic libraries.(24) In 1996, the Theatre Museum secured a grant from the Heritage Lottery Fund to purchase the business papers of Diaghilev. (25)

Supplementary monies may also be forthcoming from the MGC to fund collections, such as library holdings in a museum organisation, with the recommendations of both the MGC and the Museum³ Association to recognise collections of 'national significance'. The recent DNH museum policy review, *Treasures in Trust* (1996), has included these recommendations as part of a

programme to confer special support to nationally important collections in museums throughout the UK.(26)

4.2.1. Museum library finance (figures):

Statistics are few and variable which compare the costs of library operations and maintenance with other museum activities. In the *Museums UK Database Project*, expenditure profiles (excluding on-costs and overheads) totalled on average 6% for museum libraries in the nationals category (11 respondents), 2% for government departments (24 respondents) and 2% for local authority (193 respondents).(27)

The *Cost of Collecting* survey confirms a low rank order for the library in terms of expenditure. Curatorial and administrative functions are among the highest ranks, followed by security and programming. In regard to mean average percentage of operating costs by function, the survey reports a figure of 3.46% for museum libraries in the national category. The local authority sample totals 1.02% and the libraries of the independents average 1.51%. Across all categories the mean is 2% compared with a national average in the United States in a similar survey of 5% for allocated operating costs for museum libraries.(28)

Since the *Cost of Collecting* Report, it has become difficult to assess museum library costs in a comparable form for the current survey. Before the 1993-94 period, running costs, purchase grants and building costs formed separate grants for museums. Under the DNH there has been an amalgamation of such expenditures so as to let the organisation decide where funds are best allocated. Consequently, it has become problematic to single out relevant sums for comparative purposes with

the data compiled and in view of other variables affecting the fiscal climate of a given institution.

Furthermore, in the data gathering period a certain confidentiality was requested by institutions in the non-national sectors concerning library finance, though a majority did not have a formal budget to report. Hence, these financial sums are not provided unless otherwise represented in published sources such as Annual Reports and directories. In terms of the former, only seven annual reports provided by responding institutions (from a total of 28 received) had statistical information concerning library expenditure. The nationally funded institutions with formalised structures and library departments were among those with specific data. Rather, published reports frequently gave *descriptive* data on the library, with a focus on new acquisitions and on the collections in general. A more quantitative source was the *Libraries Directory 1993-95* which lists book purchase funds (1993-94 fiscal period) for 19 of the eighty-four institutions examined in the survey, and these data were incorporated in Table 4.2.1.

To retain uniformity, acquisition budgets (books and subscriptions) for the 1993-94 financial year have been utilised for the survey. Figures supplied regarding conservation, binding and service costs are subsumed in the comparative data if they are not separable from a total sum (representing 8% of the sample).

The findings show that 46% of the 36 responding institutions belong to the first and second library budget categories, i.e. under £10,000. A further 22% have total budgets in the third and fourth categories. 35% of the responding institutions have a library budget under £5,000. More accurately, the mode is £1,000 (for 6 institutions). In a comparable survey of museum libraries in the United States, a median of \$1,001 (ca. £750) was estimated for library purchase funds. (29)

The National group was the principal source of financial data in this section and revealed the greatest range of data. Those Nationals with designated 'national

reference libraries', e.g. the Science Museum, the Victoria and Albert Museum and the Natural History Museum, fell in the upper ranges. The Natural History Museum Library Services had the largest budget in the group, exceeding £300,000. Hence, correlations in rank between the grant aided institutions in Table 4.1.1. and library funding were in evidence, with some variations. For example, the Victoria and Albert Museum ranked highly in grant aid and accordingly the National Art Library was provided with funds in the top range (over £260,000). However, the curatorial support libraries had more variable funding levels and ranked in the lower budget categories. Similarly, the British Museum received high levels of grant aid, but the curatorial libraries surveyed were funded disproportionately, although special purchase grants were allocated in individual cases.

Institutions in the Central Government group ranked mainly in the lower and middle ranges, with the British Film Institute situated in the upper range, followed by the Commonwealth Institute Resource Centre. From the data provided, there were fewer correlations in this group between levels of grant-aid to the parent organisation and those for the library, i.e. upper levels of grant-aid did not equate into similar categories of library funding.

The Local Authority group had the lowest funding levels in terms of their libraries, with four responding institutions averaging £1,200 for book purchases. Acquisitions were primarily supplemented by gifts and special purchase requests, and those organisations in a cultural complex relied on resource sharing as part of their collections management scheme, e.g. Bromley Museum.

The University sector produced the least available data concerning library budgets, and was difficult to gauge in terms of correlations with other groups. However, the financial status of the parent organisation had definite bearing on the library. For instance, the Wellcome Institute for the History of Medicine reported over £660,000 for acquisitions in all departments, nearly double the totals for the

higher ranking Nationals. The British Architectural Library, according to the *Libraries Directory* for 1993-94, had a reported £66,000 expended on book purchases, but informal estimates by respondents suggested figures closer to several hundred thousand for book and non-book media purchases.

The Independents showed low representation in this category, although the clustering of data had correlations with the size and administrative structures of the library. For example, Chelsea Physic Garden Library and the BT Museum Resource Centre had lower book buying budgets than the formally structured Horniman Library. However, the latter is no doubt assisted by the receipt of grant-aid from the Department of National Heritage. The Wellcome Centre Information Service ranked highest in the group with an acquisition budget of over £300,000. Both the libraries of the Wellcome Centre and the Wellcome Institute for the History of Medicine are funded by the Wellcome Trust.

Table 4.2.1. Fiscal range showing library acquisition budgets for 1993/94 with mean estimate

£	NAT	CG	LA	UN	IND	Total	£Mean estimate	% (n/37)
0<4,999	5	--	4	--	4	13	1,600	35
5<9,999	1	2	--	1	--	4	7,000	11
10<19,999	3	1	--	--	--	4	11,500	11
20<29,999	2	1	--	--	1	4	22,700	11
30<49,999	3	1	--	--	--	4	38,000	11
50<99,999	1	1	--	1	--	3	87,000	8
100<199,999	1	--	--	--	--	1	150,000	3
200<499,999	2	--	--	--	1	3	300,000	8
over 500	--	--	--	1	--	1	600,000	3

Total no. of respondents=37; Percentage of total survey population=44%. Figures rounded.

5. COLLECTIONS

5.1. Founding collection

5.1.1. Museum:

Three-quarters of the institutions in the Museums Association survey (1986) were established since World War II, 56% of which were in the non-public sector. (1) The present findings correspond to the national trend of a shift in foundation of museum organisations from the public to the non-public sector, revealing 40% (34 institutions) were founded after this time, i.e. post-1950, with the largest sector represented as the non-public or Independents at a total of 12, followed by Central Government at 8 newly established museums. Twenty institutions have founding dates pre-1950 and another twenty were established in the nineteenth century. Due to the historical links with the London area and the concentration of national and societal museums, 40% of the latter sum are comprised of institutions in the National group and 35% in the Independent sector. Nine others in the total population trace their foundations to the seventeenth and eighteenth centuries; although Westminster Abbey and St. Paul's Cathedral were established several centuries before, they had no formal museum function until closer to this century. The oldest institution with a known museum function is the Royal Armouries which was opened to public view ca. 1660.

In the National sector, 8 institutions were founded in the 19th century, with six institutions established in post 1850. This date range has correlations with the Great Exhibition which was an impetus for the founding of the South Kensington Museums, the Victoria and Albert Museum (1852) and the Science Museum (1857). The third National in the South Kensington area, the Natural History Museum, was formed from the collections of the British Museum in 1881.

A cluster of museums were founded by Acts of Parliament at the turn of the century to include the Wallace Collection (1900), the Imperial War Museum (1917) and the National Maritime Museum (1937). Post-1950 institutions reflected the military heritage of Britain, e.g. the National Army Museum (1960) and the Royal Air Force Museum (1963). Several of the departmental collections of the Nationals were formalised at this time as well; for instance, the National Gallery Scientific Department (1950), the Museum of Mankind (Department of Ethnography of the British Museum in 1970), and the recently formed, Indian and South East Asian Collection of the Victoria and Albert Museum (1988).

Over 80% of the Central Government group were founded in the 20th century, principally in the post 1950 period. The Hayward Gallery (1954), the Crafts Council (1971) and the London Transport Museum (1974) are examples of later establishments.

Certain museum institutions in the Central Government sector were formally founded after the parent organisation. Kensington Palace Costume Collections and State Apartments were newly opened in 1984, although the Palace was accessible to the visiting public from the beginning of the century. The Commonwealth Institute, founded in 1962, has its origins with the Imperial Institute which was formed in 1893. The earliest institution in the group is the Royal Botanic Gardens, Kew, with a founding date of 1749 (open to the public in 1841).

100% of Local Authority institutions were established in the 20th century, 50% of each in the pre- and post-1950 categories. Early foundings include Haringey's Bruce Castle Museum (1906) and Greenwich Borough Museum (1919). Later establishments, i.e. post 1950, can be linked to the reorganisation of the Boroughs in the 1960s and 70s when local history collections from former Boroughs became amalgamated, particularly under the terms of the *London Government Act 1963* (c.33). Bromley Museum, Bexley Hall Place, Lewisham Local History Centre and

Newham Museum Service fall into this period. Sutton Heritage Service was the most recent of organisations to have been created to manage the local history collections of the Borough; established in the 1980s, with supervised access to collections in 1992.

The Independents revealed the widest range of dates, with 62% being founded in the twentieth century, and specifically in the post-1950 period. The institutions which belong to this range were associated with 'thematic' and personalia collections (q.v. Subject scope), e.g. the BT Museum (1978), the Design Museum (1989), the Freud Museum (1986), the Florence Nightingale Museum (1989), Wimbledon Lawn Tennis Museum (1977), and the newly established London Canal Museum (1992).

Earlier dates of establishment were linked to museum institutions founded by learned societies and scientific organisations; for instance, the Croydon Natural History and Scientific Society (1870), Worshipful Company of Clockmakers (1813), Barnet Museum (1927) and Dickens House (1925). The oldest Independent in the sample was reported to be the Chelsea Physic Garden, with a founding date of 1673.

Table 5.1.1. Founding date of the museum/parent organisation

	NAT	CG	LA	UN	IND	Total	% (n/84)
Date range							
post 1950	5	8	6	3	12	34	40
pre1950	5	2	6	2	6	21	25
post 1850	6	--	--	2	4	12	14
pre 1850	2	1	--	2	3	8	10
18th cent	1	1	--	2	3	7	8
17th cent	1	--	--	--	1	2	2

Total no. of respondents=84; Percentage of total survey population=100%
Additional source: *Museums Yearbook 1994/95*

5.1.2 Museum library:

In the Bierbaum dissertation (1984), museum libraries were largely found to be set up along with the museum or soon thereafter. (2) The current statistics are also strongly correlated. The mean percentage of shared founding dates represents 75% of the survey population. In both the Central Government and Local Authority group, 83% of the library collections shared the same founding date. The University sample revealed 82%, followed closely by the Independents at 79%. In the National group, inclusive of departmental and branch museums, twelve of the sample or 60% can be correlated to the institution's foundation, the lowest figure in the survey.

Those institutions with date correlations can be attributed to the activities of the respective founders (individual and organisational) who maintained and/or brought together related collections of artefactual and book materials. Wealthy individual collectors like Sir Hans Sloane are prominent in a geographical region which has many such associations. For example, Sir John Soane's Museum of the Central Government sector and the Wallace Collection of the Nationals were formed by individuals who bequeathed their rich collections to the nation and whose collections are now housed in their former residences.

Other collections linked to singular figures are several if one considers the number of personalia museums in the Independent sector: Freud, Dickens, Florence Nightingale, Dr. Johnson, John Wesley and Thomas Carlyle. In each instance, their libraries and/or books have been preserved alongside personal effects, though the provenance of these belongings are varied. Regional organisations were the primary collectors, assembling artefacts and libraries from diverse sources to form these

personalia museums, and in a sample of institutions the founding organisations still retain an integral role in their maintenance.

A comparable situation exists in the Local Authority sector. For instance, the Keats collection was begun by Hampstead Public Library by purchase and donation until the present house associated with Keats became the repository for this nationally significant collection. William Morris Gallery, situated in the boyhood of^{home} Morris, was similarly purchased with the aid of the Waltham Forest Historical Society and the Borough libraries who had brought together material relating to their famous resident. In the 1960s with the reorganisation of the London Boroughs, local history material was also gathered by Borough libraries and regional societies and housed in designated local history centres and heritage sites, such as Bexley's Hall Place.

The Local Authority and Independent sectors can further trace their founding collections to the historical and scientific societies of the nineteenth century; for example, the local museums of the Borough of Newham were established from the books and objects collected by the Essex Natural History Society. Members of larger organisational bodies in the Independent sector are also responsible for the joint establishment of a library and museum. The Order of St. John, United Grand Lodge of England, and the Worshipful Company of Clockmakers are among the organisations which formed collections for the instruction and enjoyment of their membership.

The University group have comparable founding histories. The Royal Academy of Arts and the Royal College of Surgeons both were mandated in their charters to form libraries and to manage collections for instructional purposes. In the Petrie Museum and in the Sir Percival David Foundation, books and artefacts were bequested by the academics after whom the respective collections are named.

Of those libraries with differing dates of establishment, the Nationals had the greater share. Three of the survey libraries in this group were formalised after the museum or parent organisation was founded; i.e. they began as informal (and undocumented) curatorial reference collections which later became centralised under the management of a librarian or other official. The Tate Gallery Library, for example, did not receive formal keepership until a half century after the establishment of the Gallery, at which time the library collections had grown considerably and required organisation. The formation of the British Museum Central Library in 1979 is a direct result of the nationalisation of the British Library and its impending move from the current premises. The Central Library was set up to serve the information requirements of the museum staff and acts as a coordinating body for the departmental libraries in conjunction with the Museum of Mankind.

The library as an earlier development in relation to the museum organisation is another category with differing dates of establishment. The Victoria and Albert Museum, which has its genesis as a school of design, founded a library in 1835 to support its educational role, whereas the artefact collections remained a less formal adjunct until 1852. Both the Royal Institution Library and the library collections of the Barnet Historical Society were also founded at the time of their respective organisations, according to an educational mandate. The museum collections in each cited instance became later additions to these primary resources of learning. Both Westminster Abbey and St. Paul's Cathedral can trace their libraries near the dates of their founding, although much of the original collections do not still exist and the libraries were re-established in the 16th and 18th centuries respectively. (3) In the case of St. Paul's, its library was purposely designed by Christopher Wren when the Cathedral was rebuilt in 1791.

Table 5.1.2. Founding date of the library

	NAT	CG	LA	UN	IND	Total	% (n/84)
Date range							
Post 1950	9	8	5	4	12	38	45
Pre 1950	4	2	7	2	5	20	24
Post 1850	5	--	--	1	5	11	13
Pre 1850	2	2	--	3	2	9	11
18th cent	--	--	--	1	3	4	5
17th cent	--	--	--	--	2	2	2

Total no. of respondents= 84; Percentage of total survey population=100%.

5.2. Subject scope of collections:

The most significant aspect of the scope of the library collections is their relationship to the museums' subject interests. ^{Ten} ~~Nine~~ subject areas identified from official sources, i.e., *Museums UK* and the Museums and Galleries Commission DOMUS statistics, were utilised to categorise the primary and secondary collection focuses of the survey institutions.(4) The subjects are as follows: Archaeology and ethnography; Fine and Applied Arts; Maritime history; Military history; Medical sciences; Natural sciences; Performing arts; Personalia; Science and industry; Social and regional history.

In the *Museums UK* survey, the majority of museums, particularly the national and nationally funded institutions established before 1950, were founded on collections in the fine and decorative arts, archaeology or the natural sciences.(5) The present findings are similarly correlated. Under Fine and Applied Arts, twenty-eight institutions had collections of a primary or secondary nature. Eleven institutions in the National sector may be broadly categorised as fine arts-based, a

traditional area of collecting which is reinforced by their dates of foundation, i.e. all pre-1901. The Central Government and University groups ranked second in size representation in this subject area. The latter sector includes the architectural libraries of the Royal Institute of British Architects and Sir John Soane's Museum, both of which house extensive prints and drawings in their holdings. The Local Authority institutions had limited scope in the fine arts as a primary collections area. The personalia museum, the William Morris Gallery, was the one representative in the category.

Social and regional history represented the largest subject area, with 42 survey organisations (50% of the survey population) collecting to varying degrees in this area. DOMUS statistics for 1995 are closely associated, revealing 56% of MGC registered institutions in its database hold social history collections. (6)

The links between the Independents and collections of a social/historical concentration are demonstrated by the large share of such institutions represented, 12 as primary collections, with another six collecting social history as a secondary focus. A correlation can also be made in relation to founding date; i.e. those Independents established post-1950 maintained primary collections in social science subject areas, e.g. the London Canal Museum and Wimbledon Lawn Tennis Museum. The *Museums UK* survey showed comparable results, revealing a shift towards foundations based upon social history with the rise of the private sector museums.(7) The association with 'themed' collections is further significant in the Independent sector as can be additionally supported by the number of personalia museums identified in the group (q.v. infra).(8)

The Local Authority sector is also dominant in this category. Collections emphasising regional and social history account for 92% of the sector total. Of the nationally funded institutions, the Museum of London, the Metropolitan Police Historical Museum, and Bethnal Green Museum of Childhood were among those

represented. However, the Royal Veterinary College Historical Collections was the single representation in the University sector; this sector tending to be more focused on traditional research disciplines. According to a study on social history in museums, this area of study did not become recognised as a bona fide discipline in the academic community until well into the 1970s with the growth of newly established universities embracing the social sciences. (9)

Personalia museums were third in total figures for the survey population. The Independents ranked highest in the category with 22 institutions housing either primary or secondary collections specific to famous personages. Men of science such as Freud and Faraday, literary individuals as Dickens, Carlyle and Dr. Johnson, and noted reformers as Florence Nightingale and John Wesley are given prominence. Personalia is also the focus of the collections of Westminster Abbey, whose library has the mandate to make available sources on the historic personalities and residents associated with the Abbey. In the National sector, the National Portrait Gallery Heinz Archive and Library held extensive source materials on sitters and portrait painters represented in the collection, and in the University sector, the Royal College of Surgeons Library reported personalia material as a secondary area of collecting in connection with John Hunter (whose museum is adjacent to the College Library). Additionally, both the National and University groups, especially in the traditional disciplines of the fine arts and sciences, collected personalia material to a supplementary level. Particularly in the academic sector, those scholars and academics identified with their respective institutions were represented to varying degrees in book and artefact collections (q.v. Special Collections).

Subjects based on science and industry were primary areas of collecting in four sectors, to the general exclusion of the Local Authority sector. These subject areas are principal to the focus of four Independents and of four nationally funded

institutions. The collections of the Science Museum, the London Transport Museum, the British Telecom Museum and the Royal Institution are examples in this category. The collections of the Royal Air Force Museum, the National Gallery Technical Library and the Worshipful Company of Clockmakers Library and Museum are similarly associated with aspects of technology and science.

Medical collections were held by the University sector and ranked second to Fine and Applied arts in that group, i.e. The Royal College of Surgeons, the Royal Veterinary College and the Wellcome Institute for the History of Medicine. The Independents were represented in medicine by such institutions as the Wellcome Centre and the Royal Pharmaceutical Society, and medicine is further linked with the Personalia museums of Freud and Florence Nightingale. The Imperial War Museum Department of Printed Books reported collecting aspects of military medicine and paramedical aid (e.g. British Red Cross).

The natural sciences had representation in the National, Central Government and Independent sectors. The Natural History Museum and the Royal Botanic Gardens, Kew, house the largest collections in their respective areas of the natural sciences, but important regional and historical aspects were covered by the Croydon Natural History Society, the Chelsea Physic Garden and the UCL Geology Collections.

Archaeology and ethnography subject-based holdings of an international scope appeared in three institutions, i.e. the British Museum, the Museum of Mankind and the Horniman Museum; another traditional collecting area by institutions with founding dates of pre-1900. The University sector represented focused aspects of this subject area in the collections of the Petrie Museum of Egyptian Archaeology and as a secondary emphasis in the Percival David Foundation of Chinese Art.

In the Local Authority group, regional archaeology was a complementary collecting area to local history in four institutions, e.g., the Newham Museum

Service and Bromley Museum, both of whom maintain archaeological sites. The Museum of London is likewise affiliated with a local and national archaeological research mandate.

Maritime history was chiefly represented by the comprehensive holdings of the National Maritime Museum, although aspects of 'sea power' are subsumed by the militaria collections of the Nationals (q.v. *infra*). The broader context of maritime heritage further serves as a related focus in the regional collections of the London Canal Museum and the Museum in Docklands; the latter housing the historic archives of the Port of London Authority.

Militaria comprised the primary holdings of four Nationals: the Imperial War Museum, the National Army Museum, the Royal Air Force Museum, and the Royal Armouries. No other sector had significant holdings in this area as a primary or secondary collection. The Nationals housing military collections, however, had varying secondary subject concentrations. The Royal Air Force Museum, for instance, maintains supporting collections in the science of aeronautics, and the National Army Museum and the Imperial War Museum have extensive holdings on the socio-historical context of war. The arts as they pertain to the manufacture of arms and armour serve as associative areas of focus in the collecting mandates of the Royal Armouries and the Wallace Collection.

The Performing arts had one of the smaller representations in the total survey population, but individual collections in this area were among the more extensive, i.e. The British Film Institute, the Theatre Museum and the Royal College of Music Department of Portraits and Performance History. Additional collections in the Horniman Museum and the South Bank Centre (Hayward Gallery and Exhibitions Dept.) were also significant, particularly in the former which has established a large permanent exhibition on musical instruments from around the world.

Table 5.2. Subject scope (primary & secondary) of collections

Subject	NAT	CG	LA	UN	IND	Total	% (n/84)
Fine & applied arts	11	7	1	7	2	28	33
Social & regional history	6	6	11	1	18	42	50
Personalia	4	2	2	3	11	22	26
Science & industry	4	1	--	1	4	10	12
Natural sciences	1	1	1	1	2	6	7
Medicine	1	1	--	3	4	9	11
Archaeology and ethnography	2	1	4	2	1	10	12
Maritime history	2	1	--	--	1	4	5
Military history	5	--	--	--	--	5	6
Performing arts	3	2	--	1	1	7	8

Total no. of respondents=84; Percentage of total survey population=100%.

Note: Totals do not add due to more than one subject area represented in the collections of an individual institution.

5.3. Holdings (by medium)

The holdings of the survey libraries are comprised of traditional print materials, i.e. monographs and serials, to represent 100% of the population

Among the Nationals, five have departments comprised of collections specific to one or more of the given categories, e.g. Department of Printed Books (National Army Museum); Department of Photographs (Imperial War Museum); Prints, Drawings and Paintings (Victoria and Albert Museum). Nine of the Nationals, excluding branch museums, have an archives department or section separately administered from the library and subsumed under the responsibility of an archives official. Under the *Public Records Act 1958* (6 & 7 Eliz.2 c.51), ten of the Nationals in the survey are approved places of deposit for public records.

A number of local authority and national institutions also serve as record repositories as identified by the Royal Commission on Historical Manuscripts (10), and in individual acts of parliament. For instance, under the *London Government Act* 1963 (c.33), London Boroughs are empowered to collect records relating to their area.

Joint keepership of library and archives was evident in such institutions as the Royal Botanic Gardens, Kew and the Tate Gallery. Though in the smaller institutions, the library did not have full domain over these records in a majority of instances, because of the "object status" which was accorded to manuscripts and related documents.

Ephemera were similarly associated with varied collection management policies, partially due to their diversity in form.(11) Most ephemera were arranged into vertical or subject files, unless deemed object material by certain institutions; these primarily among the Local Authorities and Independents. Viewed as unique sources of regional information, ephemera collections were valued as documents for exhibition purposes. Extensive holdings of ephemera formed special collections in the Theatre Museum and the London Transport Museum, both libraries of which actively collect in this area. Additionally, the library staff of the two institutions catalogued ephemeral materials as an integral part of their respective collections.

Twelve among the National museum libraries have microforms, but there is considerable overlap with catalogue holdings on fiche as opposed to text documents. A few respondents stated that they held museum registers and indexes on fiche or film. As a medium for the preservation of materials, such microform holdings were generally held in an archives section rather than in the library.

Examples of microform collections held by survey libraries were reported in the Tate Gallery, i.e. the Knoedler collection of 26,000 microfiche of sales and exhibition catalogues, the British Film Institute Library with holdings of 125,000

film microjackets and the Florence Nightingale Museum with sections of books by Nightingale on microfilm for handling and duplication purposes. Low figures among other institutions concerning microforms may directly relate to the cost of the medium, especially in terms of reading and printing equipment.

Map holdings were among the most miscellaneous of holdings in the survey population. In the Nationals, maps generally came under the keepership of other departments or units, with the possible exceptions of the libraries of the Natural History Museum, National Maritime Museum, Royal Armouries and the Royal Air Force Museum. In local history collections, maps figured most prominently, though there was some variation in treatment as artefacts or library materials. The library of the Croydon Natural History and Scientific Society, for example, housed map holdings, whereas the Greenwich Borough Museum treated such items as part of the museum collection.

Major collections of prints & drawings form separate departments in the National group, except in the Natural History Museum and in the Theatre Museum where integration of book and non-book holdings were most evident. Renowned collections are also housed in Sir John Soane's Museum, Wellcome Institute for the History of Medicine, Royal College of Music Department of Portraits and Performance History and the British Architectural Library, all of which are maintained as both curatorial and reference collections. In the Courtauld Institute of Art, the Witt Library, associate department to the Book Library, is principally comprised of art prints and reproductions. Among the Local Authority and Independents, prints & drawings come under the museum collections. Neither sector in the survey had strong representation in the fine and applied arts which is shown by their primary collecting areas (q.v. 5.2. Subject scope)

Holdings of photographs and slides formed their own units or departments in six of the Nationals. However, a library official or head in eight institutions had

responsibility for such holdings, e.g. the National Gallery, the Theatre Museum, the Natural History Museum, and the Wallace Collection. Similarly, photographic and slide collections were under the jurisdiction of the library in six institutions in the Central Government sector, e.g. the Museum in Docklands. In the Local Authority group, archivists maintained photographs and slides in the ^{local} history centres of Bexley, Lewisham, and Sutton, whereas the museum institutions in that sector had their photographic holdings largely subsumed under the general collections. The latter can be generally applied to the Independents, with three notable exceptions, the BT Museum Resource Centre, the Horniman Library, and the Marylebone Cricket Club Library all maintained slide and photographic holdings. In the University group, the British Architectural Library and the Royal College of Music Department of Portraits and Performance History had the most extensive photographic collections and these were held jointly with the library holdings.

Exhibition and sales catalogues were chiefly identified with those institutions of the fine and decorative arts. Seven of the Nationals had extensive collections in this area. For example, the Tate Gallery held over 120,000 catalogues and the National Art Library had nearly an equivalent total. Other institutions with sizeable holdings were the South Bank Centre which houses the Hayward Gallery and Arts Council collection, and the Courtauld Institute with an estimated 40,000 catalogues in its library. Smaller organisations such as Sir John Soane's Museum, the William Morris Gallery and the Geffrye Museum hold sales and exhibition catalogues of historical interest in their respective areas of the fine and applied arts.

Over a third of institutions in the total survey population reported a limited collection of audiovisual materials. The National and Local Authority sectors ranked highly in this category. For instance, six Nationals held videos in their collections, e.g. the Natural History Museum housed scientific videos on botanical and zoological topics. The National Army Museum maintained a collection of

2,500 audios pertaining to military history and personal accounts. In the Local Authority sector oral history cassette tapes, local events films and videos were held by the Sutton Heritage Service, Lewisham Local History Centre, and in the Kingston Local History Room. Audiovisuals were also collected by other sectors, e.g. the Horniman Library holds ethnographic audios and 300 films pertaining to London are kept at the Docklands Museum. Videos of championship games are part of the library collections in the sports museums of the Wimbledon Lawn Tennis Club and the Marylebone Cricket Club at Lords.

Esther Green Bierbaum in her survey of object collections in academic libraries found that over half included three-dimensional materials.⁽¹²⁾ In the present survey, artefact collections were largely reported by institutions with a higher research or teaching function, i.e., the Royal Botanic Gardens, Kew, the British Architectural Library and the Royal College of Music Department of Portraits and Performance History.

As in the Bierbaum findings, the nature of items under the library's jurisdiction reflected the mandate or general collecting area of the institution. For example, the librarian at Kew has responsibility for the botanical art works held by the Library, as well as those on the grounds of Kew. The British Architectural Library maintains the Drawings Collection and RIBA Heinz Gallery which displays architectural models and other 3-D holdings. The Department of Portraits and Performance History curates all the paintings, sculpture and portraits in the Royal College of Music's large repository. Part of the Renier Collection of the Bethnal Green Museum is comprised of toys and games and these come under the responsibility of the Renier curator. The Lewisham Local History Centre also maintains holdings of artefacts relating to Lewisham's past which are collected jointly with library and archival materials.

In the 'other' category special non-book items have been subsumed, such as the videodisc collection of the National Art Library and the CD-ROM databases held by the Wellcome Centre Information Service. Additional examples are the music scores collected by the Westminster Abbey Muniment Room and Library, and the extensive holdings of theses and patents of the Wellcome Institute for the History of Medicine. Pertaining to the performing arts, both the British Film Institute Library and Information Services and the Theatre Museum Library house several thousand scripts and prompt books.

Table 5.3. Library holdings by medium

Medium	NAT	CG	LA	UN	IND	Total	% (n/84)
Monographs	20	12	12	11	27	84	100
Serials	20	12	12	11	27	84	100
Archives/Mss	9	10	8	7	16	50	60
Ephemera	14	12	12	9	21	68	81
Microforms	16	7	6	5	3	37	44
Maps	4	6	7	3	9	29	35
Prints & drawings	10	7	8	7	11	43	51
Photos/Slides	9	8	8	7	13	45	54
Exhibit/sales catalogues	7	2	3	3	3	18	21
Audiovisual	11	2	10	1	7	31	37
Artefacts	1	1	1	4	3	10	12
Other	4	3	3	3	3	16	19

Total no. of respondents= 84; Percentage of total survey population=100%.

5.4. Holdings (Figures)

5.4.1. Monographs (vols.):

Monographs and serials were held by 100% of the survey population, although findings revealed that total numbers of holdings varied significantly among sectors,

and not all respondents could provide statistical data on their holdings. Particularly, data was not always readily available from respondents with the curatorship of more than one library. For instance, the Iveagh Bequest, Kenwood, and Sir John Soane's Museum house reference libraries, in addition to historic library collections gathered by their respective founders. In such instances, figures for each library under a given organisation were combined where known.

In terms of monographic holdings, over a third of the Independents in the present sample maintained less than a 1,000 volumes and a half of the sector totalled under 5,000. Such institutions in the lower ranges generally curated library and museum collections jointly and did not have the benefit of a librarian on staff, e.g. the Barnet Museum. The remaining half of the Independents revealed holdings in the ranges from over 5,001 to approximately 70,000 volumes (i.e. Royal Pharmaceutical Society). Organisations like the Royal Institution, the Design Museum and the library of the United Grand Lodge of England are represented in these upper ranges with an average of 40,000 volumes held.

In the Local Authority sector, nearly 50% of the population had average holdings ranging between 2,500 and 5,000 volumes, e.g. the William Morris Gallery and the Haringey Museum Service. The ranges of 5,001 and 10,000 volumes were held by a further 40% and were associated with organisations employing library-qualified staff, for instance, Lewisham Local History Centre and Keats House Memorial Library. Only one institution reported holdings beyond 10,000 monographs, i.e., the Kingston Local History Room with 15,000 volumes.

Institutions in the University sector showed a full range of holdings figures from under 1,000 volumes (Royal College of Music Department of Portraits and Performance History) up to 500,000 volumes (Wellcome Institute for the History of Medicine). Clusters of institutions were grouped at the 10,000 volume range and included special collection libraries like those of the Silver Studio Collection and the

Percival David Foundation. A second grouping in the upper 50,000 to 150,000 range encompassed libraries not subsumed under a museum institution, e.g. the British Architectural Library, the Royal Academy of Arts and the Royal College of Surgeons.

The Central Government sector had three main clusters of ranges. The first cluster of institutions, principally those with less formalised collections, ranged between 1,001 to 2,500 volumes. A second cluster of holdings data was grouped at the 5,001 to 10,000 range, and a third fell within the 20,001 to 50,000 total. Particularly institutions in the last range showed more formalisation in library organisation, e.g. the Commonwealth Institute Resource Centre, the Museum of London, and the British Film Institute Library and Information Services. The library of the Royal Botanic Gardens, Kew, however, had monographic holdings nearly triple to that of the third cluster with an estimated total of 120,000 volumes.

A small segment of the National sector held monographic holdings in the ranges between 1,001 and 5,000 volumes. Curatorial departments with study collections were identified with these ranges, e.g. Indian and Southeast Asian Collection (V&A) and the National Gallery Technical Library. Although no institution reported holdings of 5,001 to 10,000 volumes, nearly 40% of the Nationals held monographs totalling between 10,001 and 50,000, for instance, the National Portrait Gallery and the Wallace Collection. A subsequent 35% had totals in the range of 100,001 to over 500,000 volumes. The 'National Reference Libraries' were represented in this range, chief among the group were the Natural History Museum and the National Art Library with estimated totals of 1 million volumes. Such findings correspond to the national status of the libraries and their subsequent mandate to collect comprehensively in their given subject areas.

Table 5.4.1. Monographs (vols.)

Total vols.	NAT	CG	LA	UN	IND	Total	% (n/84)
<1,000	—	--	1	1	12	14	17
1,001-2,500	2	3	2	1	3	11	13
2,501-5,000	1	--	4	1	4	10	12
5,001-10,000	--	3	4	3	4	14	17
10,001-20,000	4	1	1	--	3	10	12
20,001-50,000	4	3	--	1	1	9	11
50,001-100,000	2	--	--	1	2	5	6
100,001-200,000	4	1	--	2	--	7	8
200,001-500,00+	3	--	--	1	--	4	5

Total no. of respondents=84; Percentage of total survey population=100%

5.4.2. Holdings (Serials):

Sixty-seven respondents provided data on the number of serial titles held by their respective libraries. Total figures incorporated current, as well as 'closed', serial titles.

Findings indicated similar distributions of data as those for monographic holdings. Institutions with monographic volumes in the lower ranges of Table 5.4.1 held under 20 serial subscriptions. Specifically, the University, Local Authority and Independent sectors showed close correlations between these two types of holdings. In each instance, institutions housed collections which were subsumed under a less formalised organisational structure as a principally centralised and/or integrated curatorial library. Lack of resources to maintain expensive serial subscriptions was another factor which affected low figures of serials held. No Local Authority institution surveyed housed above 50 serial titles, and 60% of the Central Government group and 80% of the Independents also fell within this range.

More formalised libraries and those with comprehensive holdings maintained serial titles in the upper ranges. The larger University, Central Government and National institutions held serial publications exceeding 100 titles. 40% of both the National and University sectors housed above 1,500.

The divide between the lower and upper ranges, and by extension between sectors, is highlighted by sample figures for selected institutions. The Royal College of Surgeons (University) reported to hold 3,000 titles and the Royal Botanic Gardens, Kew (Central Government) managed an estimated 4,000 serials. The Nationals, as in the findings for monographic holdings, ranked highly in total figures. For instance, the National Art Library houses 8,000 serial titles, plus an additional 2,000 non-current. The Science Museum Library and the Natural History Museum Library Services exceeded 10,000 serial titles and had several thousand closed titles above these estimates.

Table 5.4.2. Serials (titles)

Total nos.	NAT	CG	LA	UN	IND	Total	% (n/67)
<10	--	1	5	2	9	17	25
11-20	1	3	1	1	3	9	13
21-50	5	2	5	1	2	15	22
51-100	2	--	--	2	2	6	9
101-500	6	2	--	--	1	9	13
*1,501-5,000	2	2	--	4	--	8	12
5,001+	3	--	--	--	--	3	4

Total no. of respondents=67; Percentage of total survey population=80%

*Note: No figures available in range 501-1500.

5.5. Special Collections:

In the survey population, the extent of holdings did not often give indication of the range in special collections held by an institution. The uniqueness of an individual library as a resource for staff and, particularly, for external researchers may be highlighted by a special or 'named' collection in a specific subject area. Furthermore, the Museums and Galleries Commission, together with the Museums Association, has made recommendations that nationally important material in museum organisations should be identified and protected for the purposes of priority funding and support.⁽¹³⁾ Potentially, these recommendations could have bearing on library collections housed in museums.

The *Directory of Rare Book and Special Collections in the United Kingdom and the Republic of Ireland* (1985) and the *Directory of Museum and Special Collections in the United Kingdom* (2nd ed. 1995) are two guides which describe holdings of libraries in museums and related institutions, and a selection of such collections are listed in the appended directory (13. Directory of Libraries and Resource Collections in the Museums and Related Institutions of the Greater London Area). Listings in published sources, however, did not provide consistent figures in terms of the number of special or 'named' collections held by survey institutions. Preliminary enquiries suggested a range from two such collections to over 100 in the larger Nationals and nationally funded organisations. Furthermore, a proportion of survey libraries were, in themselves, special collections. For example, the Percival David Foundation library on Asian art, the horological library of the Worshipful Company of Clockmakers, the Johnston Lavis Library on vulcanology and geology (University College London), the personal libraries of

individuals as Sir John Soane, Thomas Carlyle and Sigmund Freud, and the Renier Collection of Historic Children's Books in Bethnal Green Museum.

As a consequence of such variances, the collections have been classed by type of medium in complement to holdings information in the preceding subsections.

Nearly half of the survey population reported special or named monographic collections. Rare books (mainly pre-1850 and including incunabula) were in evidence in the majority of the Nationals and the larger Central Government and University institutions. Holdings of this type were notable in the Science Museum, Natural History Museum, National Maritime Museum, National Art Library, Royal Botanic Gardens, Kew, the Royal Academy, British Architectural Library and the Wellcome Institute for the History of Medicine. The latter institution held over 7,000 rare books and ca. 600 vols. of incunabula. Less comprehensive but equally significant collections were held by smaller institutions, for example, the Kelmscott Press Books of the William Morris Gallery, the Library of the Society of Apothecaries at Chelsea Physic Garden, and the rare monographic titles held by St. Paul's Cathedral and the Order of St. John.

Archival and manuscript material ranked second in number of special collections and encompassed most of the libraries with archive related holdings as indicated in Table. 5.3. The Archive of Art and Design of the National Art Library was one of the largest holdings with approximately 150 named collections. Extensive collections were further held by the Wellcome Institute for the History of Medicine, e.g. the Contemporary Medical Archive (over 400 named groups), in addition to the comprehensive holdings of the departments of Oriental and Western Manuscripts.

Additional examples concerning larger archival fonds were the Southern Television Archive (1894-to date) of the British Film Institute, the archive of the Silver Studio of Design (1890-1963), the Royal Court Archive of the Theatre

Museum, and the archive for the history of quantum physics maintained at the Science Museum. At the Museum in Docklands, the librarian/archivist had responsibility for the Private Dock Company records (1779-1909) and of the records of the successor organisation, the Port of London Authority (1909-).

Administrative archives dominated much of the sample and relate to the fact that several survey institutions serve as depositories for their organisation's records. The Science Museum, the Royal Botanic Gardens, Kew, the British Architectural Library and the Royal College of Surgeons are among the institutions which keep administrative archives. In the Local Authority group, special collections of manorial and parish records were kept by such institutions as Lewisham Local History Centre, Newham Museum Service and Vestry House and, in the Independent sector, Westminster Abbey housed the archives of the Abbey and its historic estates.

Personal archives and/or manuscripts were held in varying numbers in institutions across the sectors. The personalia museums of Freud, Dr. Johnson, Florence Nightingale, Keats, William Morris and Sir John Soane had collections of correspondence and personal manuscripts as part of their holdings. Individual papers were also present in those institutions which had historical links with famous founders and members, especially in the academic sector. The Royal Academy had manuscripts of artists such as Sir Joshua Reynolds and Thomas Gainsborough, the Royal Institution maintained the archives of Faraday, Davy and Dewar, and the Royal College of Surgeons held papers of John Hunter, Lister and other renowned medical personalities.

Ephemeral holdings were managed as unique collections in a number of survey institutions. For instance, the Imperial War Museum was identified with special holdings of aerial propaganda leaflets, the BT Museum held publicity posters and pamphlets relating to the development of the British Telecom organisation, and

Lewisham Local History Centre housed an extensive postcard collection. 'Named' collections reached triple figures in the British Film Institute Library and Information Services with its active acquisition of cinema programmes, publicity material and related ephemera, and the Theatre Museum Library maintained similarly extensive holdings of posters, playbills and cuttings, comprising thematic collections like the Hippisley Coxe Circus Collection. The Royal College of Music Department of Portraits and Performance History also assembled large ephemeral collections pertaining to musical events and performers associated with the College.

Serials or periodical literature concerning specialised subject areas were managed by 19 % of the population. Complete runs of journal issues dominated the findings in this category. For example, the Royal Botanic Gardens, Kew held a complete set of the *Kew Index* (formerly *Index Kewensis*) and *Kew Magazine* (formerly *Curtis' Botanical Magazine*). At the National Maritime Museum, the numerous editions and subseries of *Lloyd's Survey* were available for consultation. Closed collections of serials comprised, for instance, the government reports concerning military operations housed at the Imperial War Museum and the Royal Air Force Museum. Named bequests of periodical literature included the Osman Gidal Collection of 20th century Magazines on photo-reportage at the National Art Library and the W. H. Bennet Collection of geological journals housed at the Croydon Natural History and Scientific Society library.

Prints and drawings were among the most extensive (in terms of numerical figures) of special collections. The Natural History Museum Library Services held over 750,000 items to include collections associated with Captain Cook and Audubon and, in the natural sciences, the Library of the Royal Botanic Gardens, Kew, also maintained significant holdings (ca. 175,000 botanical illustrations). In the British Architectural Library, the drawings collection dates from the 15th century to the present and encompasses nearly 500,000 items related to Britain's

most celebrated architects and designers. Architectural drawings in the Soane Museum include Soane's own drawings, as well as those of the architect, John Adams. The Department of Prints and Drawings (British Museum) and Prints, Drawings and Paintings (Victoria and Albert Museum) are equally endowed with unique collections exceeding several hundred named groups.

Exhibition, sale and trade catalogues were almost exclusive to those institutions of the fine and applied arts. The South Bank Centre Exhibition Department held catalogues from Hayward Gallery and Arts Council exhibits and the Crafts Council housed singular catalogues pertaining to arts and crafts in the United Kingdom. Larger collections were housed at the Tate, e.g. the Knoedler Collection which includes Paris Salon catalogues, and the National Art Library, e.g. the Liberty and Company Printed Catalogues, 1881-1949. Special holdings of sale catalogues were in evidence at the Wallace Collection and the Royal Armouries, and the Geffrye Museum had an important collection of Furniture Trade catalogues relating to the East London furniture industry.

Photographic and slide collections were difficult to identify as separate groups of material; generally being housed in departments other than the library or subsumed under archival fonds. However, special collections comprised of these visual media were reported in the National Gallery Library and in the Crafts Council Information Centre. The latter institution had created an image database of its slide collection. The British Architectural Library managed a comprehensive collection of photographs on architecture and allied subjects and the Theatre Museum was estimated to hold nearly a million photographs (among them the Guy Little Theatrical Photograph Collection). Smaller collections were held, for example, by the Horniman Museum, i.e. the Beryl de Zoek Collection on Balinese and South Asia dance.

Material not easily classed by medium was grouped in the 'other' category. Some of the collections encompassed artefactual items, such as the medallion collection (2,000 items) of the Royal College of Surgeons. Also in the University sector, the Silver Studio had unique collections of wallpaper patterns, and the Royal College of Music Department of Portraits and Performance History is associated with an important group of paintings and sculpture of renowned musicians and composers. Both the National Art Library and Westminster Abbey Library housed special collections of book bindings, the former, the Clements Collection (heraldic bindings) and the latter, the Oldaker Binding Collection (British bindings, 1610-1920). Artists' books, which are often singular in their production and 'artefactual' in form, were identified as special holdings at the Tate Gallery, the National Art Library and the Department of Prints and Drawings (British Museum).

Table 5.5. Special Collections by Medium

Media	NAT	CG	LA	UN	IND	Total	% (n/62)
Books	16	6	4	8	8	42	68
Archives/Mss	9	4	5	6	6	30	48
Ephemera	3	3	2	2	2	12	19
Serials	4	2	2	2	2	12	19
Prints & drawings	4	2	2	2	2	12	19
Exhibition/sale catalogues	4	2	2	2	1	11	13
Photographs	3	1	2	2	2	10	12
Other	3	2	2	2	1	10	12

Total no. of respondents=62; Percentage of survey population=74%.

6. CATALOGUES

6.1. Classification scheme :

In his *Manual for Small Museums* (1927), Coleman suggested the use of the Dewey Decimal Classification for smaller library collections and Library of Congress for the larger library. For art museums, which he noted did not have an appropriate scheme to consult, that devised by the Metropolitan Museum of Art should be taken as a model. (1)

The latter observation concerning the unavailability of schemes specific to unique subject areas continues to be shared by staff of museum libraries. The present survey indicates a majority of schemes (55%) were developed in-house in order to arrange materials to reflect the special subject areas of the general collections. In-house schemes ranged from a basic subject arrangement without any formal classmark designation to a concise classification schedule customised to accommodate narrow topical fields. The former was particularly evident among the Independents whose libraries were not formally organised and/or staffed by library professionals. In select instances, the original arrangement of libraries as devised by their owners, was retained. Freud's library, for example, has been kept in the order which Freud himself had maintained. The library of Sir Percival David was classified by the owner and the scheme has been retained and continued since its bequest. Other developed in-house schemes are more readily identifiable with the National group, e.g. the National Gallery Library and the Natural History Museum Library Services, and larger libraries managed by professional staff, e.g. the Marylebone Cricket Club Library.

Of the published schemes, the decimal notations of DDC (Dewey Decimal Classification) and UDC (Universal Decimal Classification) were the most frequently used, for a combined total of 28% of the survey population.⁽²⁾ DDC had strong representation in the Local Authority group and these users can be correlated with the number of local studies libraries subsumed under a public library service; DDC being recognised as the preferred classification scheme among the public library community. Bromley Museum, which shares its location with the Orpington Public Library, has its book collections classified by members of library staff according to the DDC scheme in use. DDC was further utilised in conjunction with other schemes. The National Art Library, for example, classes its reference collection by DDC, whereas the general collections are by pressmark. The Book Trust collection was received by the Bethnal Green Museum as a classed arrangement using DDC and this continues to be maintained, although another scheme is in place for the Renier Collection of Children's Books. In the London Transport Museum Library, the DDC notation for country designations is incorporated in its own classification system.

UDC was prevalent among the National group and particularly in modified form. Respondents in this category commented on the adaptability of the scheme to special libraries and found the availability of auxiliaries (designating time, place, form, etc.) to be especially useful for their respective subject areas. Diverse and extensive collections such as those of the Maritime Information Centre, Science Museum Library, Horniman Museum Library and the Royal Pharmaceutical Society Library were all accommodated by UDC schedules. The Natural History Museum Library Services has a split scheme in which UDC is utilised to class the botany and mineralogy libraries, and an in-house scheme (Woodward) has been used to arrange the libraries of other departments, e.g. zoology and palaeontology.

Published schemes in use by the remainder of the survey population were Library of Congress, Bliss and Barnard. As a scheme primarily associated with academic libraries, Library of Congress was only found to be in use by the Courtauld Institute of Art Book Library of the University of London. It was also utilised as a basis for the in-house classification requirements of the National Gallery (primarily Schedule N: Fine Arts). Bliss, a detailed general scheme, was identified with three institutions, all of which are staffed with library professionals; the largest representative being the Museum of Mankind Library.⁽³⁾ The scheme was adopted by the Museum after receipt of the sizeable Royal Anthropological Institute Library which had been classed according to Bliss.

The Barnard classification, a faceted scheme similar to Bliss, is designed for a specific type of library, namely medical and health.⁽⁴⁾ Two libraries in the medical community are thus represented, the Wellcome Institute for the History of Medicine and the Royal College of Surgeons. In the 'other' category, a singular scheme particular to a given subject area is the classification system created by Kevin Harris for the Dickens House Library.⁽⁵⁾ This expansive and faceted scheme is applicable to literary collections of any size and can accommodate a range of subjects from fictional characters and places to illustrators and reviewers.

Also in the Independent sector, the United Grand Lodge of England Library has a unique classed arrangement. A. R. Hewitt, librarian and curator, 1960-72, devised a scheme to meet the needs of a Masonic library and its special and allied literatures. Another individual responsible for developing a classification scheme is Kenneth Garside, who served as deputy librarian of University College London, and Director of Central Library Services for the University of London. Garside's alphanumerical scheme is presently utilised by University College London to arrange its general and special collections, e.g., the Edwards Library of Egyptology.

Several institutions in the 'other' section did not strictly arrange by 'class', but assigned pressmarks to their book collections. The British Museum Department of Prints & Drawings, for example, provides a sequential pressmark for each monograph received which is then grouped by broad subject on the shelves. The British Library, which developed a pressmark scheme for its extensive collections, served as a model for institutions such as the Imperial War Museum Department of Printed Books who adopted the scheme at the time of foundation (but has since devised an in-house system).

The only example of its type in the survey, the Kenneth Ritchie Memorial Library of the Wimbledon Lawn Tennis Museum arranged its collections in chronological order by publication type (e.g., books, annuals). Such a scheme was devised to facilitate searching by the year of a championship game and/or by the years in which a tennis player had performed in a professional circuit.

Although, the library community has had a number of classification schemes available to arrange book and related materials, museum curators in the UK have not had the benefit of such availability for their collections. The Social History and Industrial Classification (SHIC) was compiled by a working group in 1983 to fill this gap.⁽⁶⁾ It is based not on the object or its description, but on the activities in which objects perform definite functions, e.g. community life, domestic life. In a select survey undertaken to determine the state of terminology control in UK museums, SHIC was the most widely used of schemes. ⁽⁷⁾

The present survey reveals that in two instances SHIC terms were utilised by curatorial staff to class objects and were similarly applied to book material. Gunnersbury Park Museum and Wesley's House both classified their collections, or part thereof, with SHIC as the basis.

Table. 6.1 Library classification scheme

Classification scheme	NAT	CG	LA	UN	IND	*Total	% (n/84)
LC	1	--	--	1	--	2	2
DDC	2	1	6	--	3	12	14
UDC	6	2	--	1	3	12	14
Bliss	1	1	--	--	1	3	4
In-house	8	10	4	5	19	46	55
Other	5	--	2	4	3	14	17

Total no. of respondents = 84; Percentage of total survey population=100%.

*Note: Total exceeds survey population as more than one classification scheme was in use by five survey institutions

6.2. Subject Headings:

Among the survey population, 51 respondents reported the maintenance of subject heading lists as a basic form of terminology control for the storage and retrieval of bibliographic data. 78% of this sample or 40 institutions compiled in-house subject headings; the Nationals and larger survey institutions showing the greatest representation. For example, the curator at Kensington Palace has compiled subject headings specific to royal ceremonial dress and costume, and a published list of headings has been produced by the British Architectural Library, entitled *Architectural Keywords*, which serves as a subject guide to its collections, as well as a reference source for other libraries of architecture and planning. (8)

Of in-house subject lists, approximately one quarter were derived in part from a classification scheme utilised to arrange the library collections. The subject indices of UDC and DDC served as a source for term selection in four

sectors, excluding the University sector. Three University institutions and two Nationals were reported to base their lists on the published source, the *Library of Congress Subject Headings* (LCSH) (9); for instance, the Royal Air Force Museum stated the use of pre-coordinate subject indexing based on LCSH practice in the compilation of its in-house list.(10) A modified version of LCSH, the *Sears List of Subject Headings*, served as the principal source for subject designation in the National Portrait Gallery's Heinz Archive and Library, the records for which remain largely non-automated.(11)

Academic institutions are often the primary users of LC or LCSH due to its detailed subdivisions of subject which are more appropriate to larger research collections. In the merge of its automated records with those of Imperial College, the Science Museum Library has now adopted LCSH, although historically it devised in-house terms for the book and artefact collections. The Courtauld Institute of Art Book Library, however, was the only organisation which applied both the LC classification scheme and LC subject headings to its book collections.

In the medical libraries surveyed, two institutions referred to the use of the *Medical Subject Headings* (MeSH), compiled by the National Library of Medicine. MeSH is widely employed in medical libraries and is approaching a standard authority as it is frequently updated to encompass the rapidly changing vocabulary generated by medical research and technologies.(12) The Royal College of Surgeons and the Wellcome Institute for the History of Medicine both stated that MeSH terms were incorporated in their respective library databases for searching and terminology control.

Published subject heading lists in the museum community, namely the Social History and Industrial Classification (SHIC) and the Hertfordshire Simple Name List, were in evidence in a small segment of the Local Authority

and Independent sectors. Two Local Authority institutions, Gunnersbury Park Museum and Greenwich Borough Museum, assigned SHIC headings to certain classes of library materials, notably historical and ephemeral. Wesley's House and Museum was reported to use subject terms from both SHIC and the Hertfordshire Simple Name List in the documentation of Wesley's personal library.

Table 6.2. Subject headings

Subject headings	NAT	CG	LA	UN	IND	Total	% (n/51)
In-house	13	9	7	4	7	40	78
Published sources	2	--	2	5	2	11	22

Total no. of respondents=51; Percentage of total survey population=61%

6.3. Terminology control :

Subject heading lists served as the principal form of terminology control in the population, particularly in relation to those institutions with marginally computerised libraries and minimal staff and/or facilities. However, it should be noted that certain institutions with computerised catalogues relied on the software to control terms, whereby subject elements were not strictly controlled during data entry (q.v. Automation). Among a further sample of 30 respondents, most of whom dealt with large files of bibliographic data, two additional forms of control were in use for information storage and retrieval, namely, thesauri of subject terms and authority files.

6.3.1. Thesauri:

The distinction between subject heading lists and thesauri can be a slight one, according to Foskett in his *Subject Approach to Information*, the difference resting on the premise that a thesaurus will normally exclude headings for composite subjects, and is generally more precise in the listing of relationships between terms.(13) This grey area is emphasised when examining, for instance, *Library of Congress Subject Headings* and the *Medical Subject Headings* list which identify detailed concepts and hierarchical relationships.

In the survey population, those institutions providing information on terminology control were library qualified in 85% of the total and acknowledged that thesaurus construction requires greater in-depth subject knowledge, 'concept' indexing and technical expertise. Among responses there was a general consensus that thesauri were distinguished from subject heading lists by the nature of this conceptual and specialised language (usually scientific or technical) and by use, i.e. terms were largely applied to artefacts which require more specific classification than library holdings. Findings further revealed that thesauri, based on BSI and ISO standards, were compiled by organisations with important research functions and comprehensive collections in their designated areas. (14)

Examples of such organisations are The Natural History Museum and Royal Botanic Gardens, Kew, both of which maintain and update extensive lists of hierarchical and taxonomic terms of national and international significance. The latter has published the renowned *Index Kewensis*, a registry of plant names at the genera and species level. (15) Similarly, the Science Museum as a national representative for developments in science and industry has need for terminology control on a diverse range of scientific and technological subjects,

historic and modern, and in this regard librarians and curators work jointly in thesaurus construction.

The precise vocabulary of military collections also warrants its own set of terminology controls and, particularly, this is due to the general unavailability of published sources. The National Army Museum has recently compiled a thesaurus for use in documenting its library and artefact collections, and the completed work will be utilised as a standard for UK museums housing militaria. (16)

For each of its major collecting areas on ethnography, natural history and musical instruments, The Horniman Museum Library has compiled separate thesauri. The thesauri, derived from in-house terms and relevant published sources like the *Art and Architecture Thesaurus*, are as follows: Geographical, Materials and Processes, Music, and Cultures. In the field of ethnography, the Museum of Mankind has also created an in-house database of thesaurus terms relating to world civilisations and cultural groups.

Approaching a thesaurus structure, the index of the *Martindale Pharmacopoeia* containing drug names, synonyms and chemical codes is prepared by the Royal Pharmaceutical Society and serves as another example of specialised terminology in published format specific to the medical community. (17)

Of published thesauri, the *Art and Architecture Thesaurus* (AAT) was the most widely used in the survey population.(18) The high number of institutions with collections in the fine and applied arts can be attributed to the results. Another factor may relate to the network of art libraries which has arisen through the efforts of the Art Libraries Society (ARLIS) and organisations in the art library community (q.v. 8. Networks). Their strive to develop standards and a standardised vocabulary amongst these special libraries has been an

impetus for the continued revisions of the *AAT*. For instance, the National Art Library, the British Architectural Library and the Courtauld Institute of Art are contributors to *AAT* and assist in the maintenance of the thesaurus.

With the advent of computerisation, a thesaurus of subject terms has become a feature in a number of library software packages and systems (q.v. 6.6.).⁽¹⁹⁾ For example, the URICA system in the Natural History Museum and the Wellcome Institute for the History of Medicine have a search application which checks for 'see' and 'see also' references. In the Maritime Information Centre and the Design Museum, library holdings are on TINLIB, a database management system which allows for a full range of relationships to be shown among groups of subject terms. The ADLIB integrated system of the Science Museum was one of the first in the survey population to utilise a thesaurus module which held terms applicable to library and museum collections. Recently, the Science Museum acquired the collections management software MultiMIMSY, procured through the LASSI (Larger Scale Systems Initiative) consortium. MultiMIMSY is a complex database that will maintain several thesauri, among which is the latest edition of the *AAT*.

Published thesauri which have been in regular use by the library community are advocated for descriptive methods in collections management in manual and automated environments by the Museum Documentation Association and its Terminology Working Group, particularly in relation to the UK documentation standard, SPECTRUM. Recently (1996), the MDA has made available to museum members on-line versions of subject thesauri like the *AAT* and other relevant terminology resources of interest to cataloguers and curatorial staff.⁽²⁰⁾

6.3.2. Authority lists:

Authority lists provide guidance on preferred or acceptable forms for recording individual, corporate and geographic place names, as well as assist in maintaining consistency in the choice of preferred synonyms, singular and plural forms and rank order of terms. Additionally, subject authorities may be used as indexes to classification schemes, much like DDC's relative index. The distinction, however, between subject headings lists and subject authorities can also be a grey area in terminology and in application. For instance, *Architectural Keywords* of the British Architectural Library serves as an authoritative source and as a record of subject headings in use in the library. Similarly, in the interests of standardisation, it is not unusual for librarians to derive part of their authority lists from published sources such as LCSH or MeSH, and for name designations from the *Dictionary of National Biography* and *Who's Who*. As a rule, authority lists by the nature of their purpose are unique to a given institution and are generally compiled in-house to record a range of local decisions (usually made by the cataloguer).

Name and subject authority lists in this strictest sense were present in approximately a third of the population, and tended to be associated with those libraries staffed by qualified librarians and cataloguers. Consequently, the Nationals and the more formally organised library facilities in the sample showed high ranking. Name authorities exceeded that of subject by almost 50%, and this may be due to the overlap of other types of subject control, e.g. subject headings and thesauri. Computerised authorities also accounted for much of the disparate figures; subject terms being largely controlled by internal applications in library systems among the survey population.

Name authorities were in evidence in print and in automated forms. The British Film Institute Library and Information Services, for instance, maintains card and electronic records (SIFT) of extensive name authorities on film and television personalities, producers, and writers. Based on in-house research, the Royal Botanic Gardens, Kew has published an authoritative list of the authors of plant names, providing the Latin and non-latin forms. (21)

Smaller libraries such as the Resource Centre of the BT Museum created an authority list for the names of designers and manufacturers in the telecommunications industry. In the literary museum, Dickens House, the library contains comprehensive name cards on family and friends of the writer, as well as on fictional characters and critics of Dickens.

In automated environments, certain library automation software and systems have the ability to generate and maintain authority lists, and in the case of subject terms have often substituted the need for separate subject controls. DYNIX of the National Art Library and LIBERTAS of University College London and the Courtauld Institute have authority control features that may be applied to library-defined fields, and similarly the TINLIB system regulates those fields which are subject to validation. The UNICORN collections management system of the Royal Botanic Gardens, Kew has an optional module for authority control that may be customised by the supplier. By contrast, URICA (Natural History Museum) has terminology control inherent in the system which is applied during the data entry stage. In the Royal Pharmaceutical Society, the SOUTRON system allows the library to use up to ten authority types of data, e.g. corporate and standard author, conference headings, and subject.

Table 6.3 Terminology control

Terminology Control	NAT	CG	LA	UN	IND	Total	% (n/30)
<u>Thesauri:</u>							
In-house	6	2	--	--	2	10	33
AAT	4	1	--	3	--	8	27
<u>Authority lists:</u>							
Name	12	4	3	4	5	27	90
Subject	6	3	1	2	3	15	50

Total no. of respondents=30; Percentage of total survey population=36%

6.4. Bibliographic Description:

IFLA's programme of International Standard Bibliographic Description (ISBD) in 1977 laid the basis for constructing an integrated cataloguing code for bibliographic information. In conjunction with the ISBD framework, *AACR2* (*Anglo-American Cataloguing Rules*, 2nd edition, revised 1988) represents the principal standard in the description of books and other library media, and in the formation of headings and references.

The present survey reveals that the application of standard descriptive methods (45%) was in greater use than standard (i.e. published) classification schemes at 34% and subject heading lists at 22% of the population. The National (65%) and University (73%) sectors showed the highest percentage of standard use. However, there were similarities across the categories in findings concerning in-house methods; i.e. the use of non-standard description dominated the survey population with 51% of the population. Correlations with the number of library-qualified officials and the application of *AACR2* were evident in this category, comparable to data for terminology control and classification.

Descriptive methods for bibliographic data, principally in card and print formats, approached an ISBD standard or basic level AACR2, although only 50% of in-house systems had comparable levels of description. In general, record structures were comprised of a main access point (e.g. author), title and statement of responsibility, publisher and date. The inclusion of physical description, such as pagination and size, or illustrations, proved to be the most inconsistent, especially among the in-house sample and smaller institutions without formally designated libraries and/or library staff. Note fields and additional data elements had similar variances. The inclusion of subject headings was a more consistent feature in bibliographic records, but reflected in-house standards in the majority of survey institutions (q.v. 6.2. Subject headings).

Archival description of material as a principal or additional standard in survey institutions had representation notably in the Local Authority sector. Comparisons can be made with the concentration of archivists employed in that sector and in terms of the nature of collections (q.v. 3.6. Qualifications). The Museum in Docklands also utilised archival description for the majority of its holdings; the extensive Port of London Authority archives comprising two-thirds of the Docklands collection. At the Library of the Royal Botanic Gardens, Kew, the *AMC format (Archives and Manuscript Catalogue)*, developed by the Society of American Archivists and itself a recognised standard, is being used to catalogue the archive collections, together with original works of art, onto the automated library system.(22)

Automation has definite bearing on the findings in relation to descriptive standards. In some library systems, bibliographic data are prescribed a set of standard fields, not always incorporated consistently in manual card systems. Other systems, however, may allow for varied, often library-defined record structures according to material types. The extent of such fields and their standard use by

cataloguers were not gauged by the present survey, although an indication of field types is given in the subchapter on OPAC searches (q.v.).

Notwithstanding, it can be reported that a number of respondents indicated the use of systems with MARC (MAchine Readable Cataloguing) record modules. MARC incorporates AACR2 standards which have been designed to meet the requirements of computer processing by the development of an integrated and standardised framework. Among the library systems with MARC record formats were UNICORN at the Royal Botanic Gardens, Kew, DYNIX at the National Art Library and Bethnal Green Museum of Childhood, and LIBERTAS in the University group. These institutions have the further advantage of obtaining and/or exchanging MARC records through a shared cataloguing service as BLAISE, BLCMP, SWALCAP and OCLC (the Online Computer Library Centre). Access to these services were chiefly available among the larger survey institutions with formalised structures, qualified staff and prioritised research mandates. The libraries were also identified with comprehensive collections in their respective subject disciplines and with annual acquisitions of several thousand volumes.

Table 6.4. Bibliographic description

Standard	NAT	CG	LA	UN	IND	Total	% (n/84)
AACR2	13	5	5	8	7	38	45
In-house	6	6	6	4	21	43	51
Archival	2	1	4	1	2	10	12

Total no. of respondents=84; Percentage of total survey population=100%

6.5. Catalogues (Format):

In the UK definition of a museum, the 'associated information' of an institution represents the knowledge which prevents a museum object from being merely a curio, and includes all records relating to its past history, acquisition and subsequent usage.⁽²³⁾ The documentation of collections is also a basic criterion in achieving registered status, a criterion no less significant to the library and its holdings.

Catalogues are produced as control and retrieval resources specifically for this information and related data within the library, museum and parent organisation. They serve as an essential means of intellectual access to the collections and are an integral part of collections management for library and museum staff.

In terms of catalogue format in the survey population, the card catalogue was the dominant type of indexing and search tool in the libraries across all sectors. Eighty-three percent of the total survey population had available card formats. This represented 100% of the National, Local Authority and University sectors, but the figure does not represent the number of discontinued catalogues due to automation.

The presence of an automated catalogue ranked second (65% in total representation) for all sectors and first for the Central Government group. Automation as a later development from the card format figured prominently in the National and nationally funded Central Government sectors with an average of 75% converted to a computerised system. The University group showed the highest individual ranking in the automated catalogue formats with 83% and may directly relate to the type of user community to which the sector must provide services. The Independents had a moderate total in this category (equally ranked with the card format) in regard to the use of individualised packages such as wordprocessing software and smaller database management programs to document collections. Local Authority organisations had the fewest library collections on an

automated system, tending to be traditionally based with card catalogue systems. Low funding and staffing levels were cited as reasons for the lack of alternatives in four instances. Another factor was the consultation of sources in borough libraries, three museums of which are housed in a shared complex.

Print catalogues were available in a quarter of the total population. In the National and Central Government sectors, print catalogue formats embodied either recently published sources of collections or historically based records of original catalogue entries. The library of Sir John Soane, for example, is documented in manuscript form by the first curator. Similarly, one can consult at the National Art Library the original *Universal Catalogue of Books on Art* produced under John Hungerford Pollen. Examples of published catalogues are those by G. K. Hall, Boston, for the extensive and nationally significant collections of the National Art Library (10 vols., 1972) and the Library of the Royal Botanic Gardens, Kew (9 vols., 1974).

Print catalogues among the Independents had quite a different provenance; such catalogues being generated and updated by wordprocessors or personal computers. The Kenneth Ritchie Memorial Library of the Wimbledon Lawn Tennis Museum, for instance, prints a catalogue from a PC software package for purchase by its members and interested organisations.

The appearance of the microfiche catalogue represented the transition stage between card and computerised formats. This type of catalogue was found to be in use by 50% of the Nationals. Only two institutions in the Central Government and University groups respectively had microfiche formats and neither the Local Authority or Independent groups had catalogues available on microfiche, though all groups had microform collections of special materials. The availability of microfiche catalogues in the survey population appeared to be linked to the larger institutions with sizeable collections of 100,000+ volumes and designated research facilities.

The fact that bibliographic data must first be stored on magnetic tape to produce a microfiche catalogue, and the expense of subsequent updates, no doubt, has bearing on the number of institutions which could afford to use the technology.

Table 6.5. Form of library catalogues

Catalogue	NAT	CG	LA	UN	IND	Total	% (n/84)
Card	20	10	12	11	17	70	83
Automated	15	11	4	7	17	55	65
Print	4	4	3	2	8	21	25
Microfiche	10	2	--	2	--	14	17

Total no. of respondents=84; Percentage of total survey population=100%.

6.5.1. Hybrid catalogues:

In Draheim's study of libraries in the national museums of England and Wales, the author was critical of the fact that most libraries had more than one catalogue to consult, remarking that 'with few exceptions, the libraries in national museums have not been innovators in catalogue design...' (24)

The current survey indicated that hybrid catalogues, i.e., the use of one or more catalogue formats, were present in 46 institutions representing all sectors. 70% of the National sector total and 72% of the University survey group were utilising composite catalogues. A third of the Independents used two types of catalogue format and only one Independent institution utilised three formats, i.e., the Library of the Royal Pharmaceutical Society.

In terms of hybrid types, the combination of card and automated catalogues was ranked highest at 52%; this figure ranks lower than that for the respective individual formats in Table 6.5. The National and Central Government groups, followed by the Independent and University sectors had the greatest figures for hybrid catalogues in card and computerised format.

The state of reversion is a principal factor in the maintenance of card/automated hybrid catalogues. Approximately 80% of those libraries maintaining card and automated formats were not staffed or equipped to reconvert card records dating prior to computerisation. On average, a five year retrospective catalogue was available on-line, in addition to new acquisitions entering the library. Reversion of older records took place, for example, in the National Art Library which has approximately 20% of its 1 million volume holdings computerised, representing most materials acquired post 1987. The Natural History Museum Library Services, through a concentrated effort in retrospective cataloguing, has nearly all of its monographic and serial holdings entered onto its automated library system, although the card catalogue is still accessible to researchers.

In the Local Authority group, on-line cataloguing of local history collections was a recent undertaking and, according to respondents, will probably not encompass the entire range of holdings, such as ephemera and photographs which remain card indexed. The University sector showed variances in the extent of computerisation as well. For instance, the Courtauld Institute of Art Book Library has the majority of its serial publications searchable on-line, but monographic holdings pre-1980 must be checked against card catalogues.

Survey libraries, which ceased card indexing and converted to microfiche records of bibliographic data and then to automation, are among those with

larger collections and available services. Consequently, the utilisation of card, microfiche, and automated catalogues was dominated by the Nationals, but the four format combination of print, card, microfiche and automation had equal representation among the National, Central Government and University sectors. Composite catalogues of print and/or card and automation, figured lowest in the totals and were only utilised by a small percentage of Local Authority and Independent organisations.

Table 6.5.1 Hybrid catalogues

Catalogues	NAT	CG	LA	UN	IND	Total	% (n/46)
Card/Automation	6	6	3	4	5	24	52
Card/Microfiche/ Automation	6	--	--	1	1	8	17
Print/Card/Microfiche /Automation	2	2	--	2	--	6	13
Print/Card	--	1	2	--	1	4	9
Print/Automation	--	--	--	1	2	3	7
Print/Card/ Automation	--	--	1	--	--	1	2

Total no. of respondents=46; Percentage of total survey population=55%.

6.6. Automation

6.6.1. Date of automation:

Forty-three of the institutions, which were found to have computerised library records, were able to provide a software acquisition date. The 1994 period showed the greatest number of software acquisitions at 30% of the

survey population and over 60% had purchased a software package from 1990 onwards. Based on survey responses, the Nationals have the widest range of procurement dates, and the Local Authorities the narrowest.

The earliest libraries to undergo automation in 1984 were those of the Science Museum (ADLIB), the Imperial War Museum (INMAGIC), and the British Architectural Library (STATUS). The Freud Museum (FOXPRO) was the first among the Independents in 1986.

A cluster of institutions acquired a form of library automation in the late 1980s, including the Natural History Museum (URICA), the National Art Library (DYNIX), Museum of Mankind (Bookshelf), London Transport Museum (AskSam), Petrie Museum/Edwards Library (LIBERTAS), and the Design Museum (TINLIB). A similar trend continued for the 1990 period, but only two institutions provided a date of acquisition for 1991, i.e., the Horniman Museum (TINLIB) and the Royal Botanic Gardens, Kew (UNICORN).

The post 1991 period reveals a renewed upward trend toward computerisation. The availability of software packages for the more accessible PC is one factor which can be attributed to this trend, particularly in relation to libraries and institutions with smaller budgets and collections, as in the Independent sector. However, figures also reveal that the non-automated National and Central Government libraries dominated the acquisition of computerised systems during the last three years, i.e. 1991-1994.

A follow-up in January-May of 1995 confirmed a continued rise in software procurement by these sectors. The Museum in London and the Museum in Docklands have begun to convert card format library records onto the newly acquired ORACLE Libraries. In the National group, the British Museum Central Library and Museum of Mankind are working jointly to purchase a system in order to centralise library holdings of all curatorial

departments and, likewise, the Royal Air Force Museum is planning a comparable venture to link library and museum collections on an integrated database. The Theatre Museum is connected to the National Art Library database, but has proposed to computerise the majority of its holdings onto a shared museum collections software package being set up at the V&A in order to utilise descriptive *object* fields for the extensive and unique non-book media in the collections. In the Independent sector, St. Paul's Cathedral Library was undergoing a procurement process for software to automate its rare books and manuscripts holdings. The purchase of digitisation equipment was also proposed as part of the acquisition.

Table 6.7.1. Date of automation

date (year)	NAT	CG	LA	UN	IND	Total	% (n/43)
*1995	(4)	(2)	(--)	(2)	(1)	(9)	
1994	6	3	1	1	2	13	30
1993	2	1	--	--	2	5	12
1992	2	1	1	--	--	4	9
1991	--	2	--	--	--	2	5
1990	1	--	--	2	1	4	9
1988/89	3	--	--	1	3	7	16
1986/87	3	--	--	--	1	4	9
1984/85	2	--	--	2	--	4	9

Total no. of respondents=43; Percentage of total survey population=51%

*Follow-up figures for Jan.-May 1995. Total of 9 respondents; Percentage of total survey population=11%.

6.6.2. Software type:

Of the fifty-five survey institutions which stated the use of automated catalogues, 62% had purchased software specific to library collections

management. In this category, the National and the University sectors had the highest figures, whereas the Independents ranked the lowest in overall percentage terms at 19%. The Independents, however, showed the greatest variation in software types, followed by the National and Central Government groups. Both the Local Authority and University sectors principally maintained automated catalogues with library specific software.

Second in rank was the use of customised software packages. These packages ranged from information management software for PCs to systems packages for large organisations. In the Independent group, “off the shelf” information management software was the most prevalent. Flatfile programs, CARDBOX Plus and Q&A, or a relational program such as FOXPRO were in use by a sample of Independents.⁽²⁵⁾ These programs generally allowed for customised fields and query screens to be created without technical assistance beyond the accompanying manuals.

Wordprocessing software had similar parameters of use as a flatfile program for inventory and general cataloguing procedures. The survey groups to utilise this type of customisable software ranged from the smaller Independent collections to the prominent collections of the Nationals; for example, the National Portrait Gallery Heinz Archive and Library had extensive hard copy records, of which new acquisitions and updates were generated by PC utilising a cataloguing template designed with a wordprocessing package.

More elaborate packages requiring commercial installation and technical assistance were in evidence among larger institutions. The National Gallery Library has had installed a relational database, DATA-EASE, and the British Museum Central Library has also records management in place with a relational software program, PARADOX. Customised packages for whole collections were maintained at the Science Museum Library and the British Architectural

Library. The Science Museum was one of the earliest museums to automate its collections records, using an open systems software and hierarchical program, ADLIB. Before the library records were transferred onto LIBERTAS, both museum and library records were searchable on this database. Similarly, the British Architectural Library maintains records of its holdings and artworks on a text retrieval system, STATUS, which has been specifically tailored for lengthy field descriptions of unique and historical items; this customisation of fields is being retained in the conversion to the newly acquired, UNICORN system.

The British Film Institute Library and Information Services is one example of an organisation which had software developed exclusively for its library collections. SIFT (Summary of Information on Film and Television) is an on-line database with multiple enquiry screens and indexed fields for all media held by the Library and Information Service and related BFI departments, principally the National Film Archive. The database is networked throughout the organisation and currently holds over 500,000 records.

Another organisation with a computerised system designed specifically for its special subject area is the Wellcome Centre Information Service. WISDOM (Wellcome Information Service Databases On Medicine) consists of three separate databases of records: the Information service catalogue, Sources of Biomedical Research Funding, and Science Policy Information News (SPIN). This database service uses BRS search software and is accessible via JANET (the Joint Academic NETwork).

Museum software in use by library staff or for library collections was limited among the survey population. Software for records management in the museum community has only recently become more readily available and does not benefit from the same history of research and development which library

software has undergone. Procedural differences in creating and managing records for books versus that for objects have also been the cause for differences in accessibility. Field designations and terminology control for unique items offer challenges not easily standardised or transferable to a computerised system. (26)

Despite the inherent differences, the records management of book and non-book media remain closely linked as both may be termed 'information' sources. This relationship has been demonstrated by the National Army Museum which maintains an integrated catalogue using a museum software package, &MAGUS. The Wallace Collection has also begun to integrate records for books and museum objects onto MODES Plus. Similarly, artefactual holdings were being catalogued onto library databases. Both the Royal Botanic Gardens, Kew, (UNICORN) and the Royal Armouries (STAR) have developed databases to accommodate all their collections media.

Table 6.6.2. Software type

Software	NAT	CG	LA	UN	IND	Total	% (n/55)
Library software	12	6	4	7	5	34	62
Museum software	2	--	1	--	1	4	7
Wordprocessing software	2	1	--	1	3	7	13
Other (customised)	1	3	--	--	6	10	18

Total no. of respondents=55; Percentage of total survey population=65%.

6.6.3. Software package:

Software packages to manage library holdings in use by two or more institutions were dominated by library database management systems. DYNIX users ranked highest in the category, with 6 institutions utilising this system. DYNIX has wide application for larger libraries, and has been particularly associated with public libraries. Two Local Authority institutions are on DYNIX systems which hold their local studies records on a public library network in their respective Boroughs. A similar situation exists for the survey institutions on GEAC in Sutton and Bromley. GEAC is also a system well affiliated with public library organisations in the Metropolitan Boroughs of Greater London.

The National Art Library represents the largest survey institution on DYNIX and is internally networked to its departmental libraries on the system. DYNIX is further connected to the Bethnal Green Museum and holds data from the Renier Collection. The NAL database has recently in 1996 become publicly accessible on the Internet.

LIBERTAS ranks second in terms of its user population which is principally comprised of the academic community. The University of London consortium of libraries is networked on the LIBERTAS system, as well as the Science Museum library whose computerised records have become joint with those of Imperial College.

Ranking high among software users, the wordprocessing package, WORDPERFECT, was the most popular of its type and viewed as an adaptable system for document generation and for inventory procedures.

WORDPERFECT is represented in four of the five survey sectors, all institutions of which had customised the package for their respective needs, although none relied on the package for their full library holdings. One of the larger users, the British Museum Central Library, utilised the system as an interim database and mostly for the listing of periodical holdings.

TINLIB, a full library database management system, had users in three sectors, National, Central Government, and Independent. The National Maritime Museum's Maritime Information Centre has the most extensive internal network of TINLIB users, but the Horniman Museum Library, also on a TINLIB system, discussed intentions of making records accessible on an external network, i.e., the Internet.

The museum software package MODES (Museum Object Data Entry System), developed by the Museum Documentation Association (MDA) and incorporating the MDA object data standard (SPECTRUM), was reported by institutions in three different sectors. MODES was designed to be implemented on a IBM-PC compatible running on MS-DOS or Windows, so potentially the package is both affordable and uncomplicated for smaller organisations. The institutions utilising MODES purchased the package primarily as a collections management tool for the artefacts and only certain special library holdings were being considered for entry onto the system, such as the Furniture Trade archive of the Geffrye Museum. MODES is also available with separate Archives and Library Modules, of which the Wallace Collection was the sole documented purchaser at the time of the survey. (27)

The three remaining packages, UNICORN, URICA and STAR, are database management systems and have representatives among the larger libraries of the National, Central Government and University sectors. UNICORN has been installed in the Tate Gallery Library and in the Royal

Botanic Gardens, Kew. Both institutions have computerised records on UNICORN for non-book collections; for instance, the former maintains an extensive library of exhibition catalogues, and the latter holds records for archives and original artworks housed in the Department and on the premises of Kew Gardens. The British Architectural Library intends to convert its records of book and non-book media (currently on STATUS) onto UNICORN by the end of 1995.

URICA is a relational database management system in operation at the Natural History Museum Library Services and the Wellcome Institute for the History of Medicine Library. The two institutions rank among the highest in terms of the number of computerised records, with a combined total approaching 1.7 million.

STAR software manages the collections of the libraries of the Royal Academy and the Royal Armouries and was purchased by both institutions in 1990. The Royal Armouries maintains an integrated system with museum and library records and has recently acquired STAR imaging software in order to digitise its photographic and picture holdings.

Table 6.6.3 Software package (two or more institutions)

Software	NAT	CG	LA	UN	IND	Total	% (n/28)
DYNIX	4	--	2	--	--	6	21
LIBERTAS	1	--	--	3	--	4	14
WORDPERFECT	1	1	1	1	--	4	11
TINLIB	1	1	--	--	1	3	14
MODES	1	--	1	--	1	3	11
UNICORN	1	1	--	1	--	3	11
GEAC	--	--	2	--	--	2	7
URICA	1	--	--	1	--	2	7
STAR	1	--	--	1	--	2	7

Total no. of respondents=28; Percentage of total survey population=33%

6.7. Catalogue Access (Card):

Types of access to card formats was determined from those institutions (70 in total) reporting the availability of such catalogues. It should be noted that twenty-nine of this sample continued to maintain a card catalogue system, and among the remaining population there was no evidence of intention to discard the card format. Catalogues were retained for access to older materials, as computerisation in most instances, had not allowed for complete reversion; this largely due to staffing and cost limitations (q.v. 6.5.1. Hybrid catalogues).

In a survey conducted by the Library of the National Museums of Scotland, respondents placed a high value on author and title access in the catalogue (55% considering this an essential service).(28) A traditional means of locating materials, author cards were found to be the principal form of access in 91% of the population of the current survey. Title cards were located in 63% of catalogues and, in at least half of the sample, were interfiled with author headings.

Subject access ranked second in total among all sectors. In certain Local Authority and Independent institutions, subject arrangement was based on 'topical' in-house indexes, and was not derived from standard headings (e.g. Sears List or LCSH). This finding correlates with the number of institutions utilising in-house terminology control (Tables 6.2. and 6.3). For instance, headings pertaining to regional information in the Local Authority group was prominent in subject catalogues, and the Museum of London was also identified with a topical index specific to London social history.

The maintenance of classified catalogues had similar correlations with those institutions which employed a published classification scheme, primarily DDC, UDC and Bliss. Such institutions were more likely to maintain a classified catalogue, in conjunction with author and subject cards. The Nationals and University group were the principal sectors utilising classmark catalogues.

Dictionary catalogues, with interfiled author, title, and subject cards, were reported in four institutions and none were in evidence among the Nationals. Interestingly, the four instances of dictionary catalogues were actively maintained by their respective institutions, for example, the Westminster Abbey Muniment Room and Library.

In the 'name' category, card indexes, incorporating personal and corporate names as author and as subject, were identified in eight institutions. The British Film Institute Library and Information Services, for instance, had a personality index holding the names of film and television personalities, producers, and writers available on card format which has since been continued in their SIFT database. Both the Royal Academy of Arts and the Department of Prints & Drawings (British Museum) had artist indexes, in which artist represented subject and/or author. Such specialised access was maintained by several institutions of the fine and applied arts. Additionally, the Craft⁵Council was associated with a 'National Register of Makers' comprised of a detailed listing of those individuals recognised by the Council as achieving high standards in their craft.

Periodical indexes, and particularly indexed journal articles in card format, were available in the National, Central Government and University sectors. The survey institutions maintaining such indexes were identified with a specialised research population and comprehensive collections in their subject disciplines.

For instance, the Wellcome Institute for the History of Medicine and the Museum of Mankind were actively indexing articles pertaining to their specialised areas (presently continued in automated format). Furthermore, the latter is responsible for the publication of the *Anthropological Index* based on this service, and the former incorporates serial and indexed articles for various scholarly journals and current awareness services. (q.v. 7.11. Publications)

In those libraries which managed archival and manuscript collections, card catalogues provided a means of locating the material. The Nationals, Local Authority and Independent sectors had the more extensive indexes in the survey population. In the National group, certain institutions served as depositories for their records and these comprised over half of the indexed material, whereas Borough records were in evidence in the Local Authority institutions. Special manuscript collections, as those held in the Petrie Museum and Dickens House Library, were examples of additional types of archival material on card format.

In the 'other' category, indexes by type of non-book media were represented across all sectors and reflect the range of holdings maintained by the survey population. Prints and drawings and related pictorial works had particular high ranking, as well as sale and exhibition catalogues. Card catalogues of such media were mainly available in institutions identified with the fine and applied arts. Artefact holdings were also subsumed under this group and further included a range of libraries with mixed collections, e.g. Museum in Docklands and the Royal College of Surgeons. Indexes of map holdings had similar representation in a small but diverse group of libraries, for instance, the Royal Air Force Museum, Museum of London and the Royal Botanic Gardens, Kew.

The most comprehensive card indexes of non-book media were maintained in the reference libraries of the Theatre Museum and the National Army Museum. The former provided separate access to a variety of media encompassing photographs, prompt books, playbills, posters and clippings. The National Army Museum's catalogues reflected its integrated collections management policy, whereby information on all curatorial collections was centralised. Prints and drawings and artefacts were indexed, in addition to other materials (not restricted to non-book) pertaining to topography, biography, campaigns and regiments. Mention should also be made in reference to the Prints, Drawings and Paintings department of the V&A which housed extensive print catalogues by type of media represented in the collections.

Table 6.7. Catalogue access (Card)

Access	NAT	CG	LA	UN	IND	Total	% (n/70)
Author	19	11	9	8	17	64	91
Title	11	10	6	8	9	44	63
Subject	15	11	11	8	10	55	79
Classified	8	3	3	2	4	20	29
Dictionary	1	1	1	1	1	5	7
Name	3	2	2	3	2	12	17
Periodicals	6	5	3	5	3	22	31
Archives/Mss	5	3	4	3	5	20	24
Other (non-book)	7	5	4	4	4	24	34

Total no. of respondents=70; Percentage of total survey population=83%.

6.8. Catalogue Access (OPAC):

In examining catalogue access in automated environments, the range of staff modules, such as acquisitions, cataloguing, circulation or serials control, was not queried. More comparable data to card access ~~were~~ sought by investigating the searchable fields in OPACs (Online Public Access Catalogue).

Catalogue access via OPACs was available in over a quarter of the population at the time of the data gathering period 1993-94, and in the follow-up year 1995 (Jan.-May). Search parameters among the survey population with OPAC facilities were described by respondents and through demonstration, however, due to mechanical failure, conversion and/or installation procedures, this totaled 18 institutions (21%).

The University group showed the highest OPAC availability with the Nationals ranking second. The Independents had the least representation in percentage figures in this category, but ranked in the upper ranges in terms of the number of institutions with computerised holdings (q.v. 6.5.). Notwithstanding, OPAC configuration in the survey population proved to be comparable across all sectors, although it was not determined whether such configuration was defined or customised by the supplier or by the individual survey institution. The date of acquisition of systems also may have bearing on the sophistication of the retrieval process, e.g. Boolean searching or 'nearest match' algorithms, and this factor, too, did not enter the survey other than to highlight the range of fields accessible to users. (29)

Title and author field searches, followed by subject, were dominant and corresponded to findings for card catalogue access (q.v.). As in the card format, the author field was similarly qualified to contain 'names' such as conference headings or the names of organisations. In the case of the Natural

History Museum Library Services, this latter option is browsable separately on its OPAC system (URICA). The British Film Institute Library and Information Services (SIFT) has opted for 'personality' as a primary search field, and author as a linked field. A feature in most of the OPAC modules demonstrated was the user option for a combined author/title search.

Subject searches were linked to authority (i.e. controlled) fields in the majority of the sample, particularly in the University group, although the option for keyword (subject and name combinations) was also in evidence. The keyword option appeared in combination searches and not as a *principal* enquiry feature. Rather, controlled forms of access served as the basic points of enquiry in those OPACs surveyed.

The classmark enquiry option showed higher representation in this category than in the card format, however, the same respondents were employing the use of classmark access to their holdings. In particular, the University group was noted for its consistent provision of a classification browse feature for its user population. The frequency of use of the classmark access point, by contrast, may not be as consistent.(30)

'Serials' as a separate search option ranked highly as a feature in OPAC modules and can be correlated with holdings data, i.e. monographs and serials as traditionally held materials in libraries. OPACs in the University and National sectors offered several levels of search criteria related to serials, emphasising the importance of journal literature as a medium to these organisations and their users.

In the 'other' category, searches by type, e.g. sales catalogues (National Art Library), prints and drawings (British Architectural Library), archives (Royal Botanic Gardens, Kew) and iconographic collections (Wellcome Institute for the History of Medicine) were separate query features. These

browse options reflect a sophisticated level of automation and/or customisation to accommodate the range of media, particularly non-book, in respective collections. Significantly, the libraries in this sample reveal a formalised structure and a high proportion of library and technically qualified staff.

In addition to search options for holdings data, several institutions mounted bulletin boards onto their OPAC systems. Sutton and Bexley in the Local Authority group maintain a community database relating to Council information and upcoming events in the Boroughs. The Nationals held information concerning their libraries, as well as notices on exhibitions and lectures taking place in the parent organisation.

The Wellcome Institute for the History of Medicine and the LIBERTAS users in the University group had networking features and the provision of access to JANET (the Joint Academic NETwork) on designated OPACs. Users could, therefore, log in remotely to libraries elsewhere in the UK and utilise gateway access to databases abroad as well.

As reported in the introduction, three libraries of the Nationals (the Science Museum, Natural History Museum and Victoria and Albert Museum), and the Library of the Wellcome Institute for the History of Medicine, as well as the Wellcome Centre Information Service, have mounted their catalogues on the Internet (principally via JANET) and thus have provided external availability of their holdings to a wider public. Additionally, the Wellcome Institute and the Wellcome Centre maintained current awareness services for the medical community.

In terms of OPAC search options and levels of access, The National Art Library (DYNIX) and the Wellcome Institute for the History of Medicine Library (URICA) were among the most comprehensive. Both offered multi-level search parameters which encompassed field elements such as date,

language, notes, etc. Access to a range of book and non-book materials, with options to retrieve by physical feature, e.g. binding, printing technique, was also shared by OPAC modules in the two institutions. Thirdly, the external availability (i.e. remote access) of catalogues proved to be another shared characteristic.

The issue of integrated catalogues on public access, i.e. a joint database of museum and library holdings data, was not a realised venture for the majority of respondents at the time of the survey. However, it should be highlighted that in those libraries which governed 'artefactual' collections, computerised catalogues held integrated data. The British Architectural Library (STATUS) has catalogued its prints and drawings and architectural models onto its system and the Wellcome Institute for the History of Medicine provides automated access to the iconographic collections. Currently, the Royal Botanic Gardens, Kew, is undertaking an extensive project to computerise onto UNICORN the archives and original artworks administered by the library, and records for these materials are to be incorporated into the online catalogue.

For institutions in which the library is separate from the artefactual collections and has automated its holdings prior to other curatorial departments or units in the parent organisation (approximately 65% of the survey population), the case for integration remains only a potential one due to such factors as differences in software and compatibility, financial implications and staff resources.

An advanced level of integration is underway at the Royal Air Force Museum which is presently seeking a collections management system to serve the whole organisation. All holdings are to be integrated, including those of the library. Concurrently, the subject headings list of the library is being utilised to devise a common thesaurus, so subject terms may be applied to each curatorial

collection. The ability to search across fields *and* collections is a required specification for the new system and for proposed on-line public access facilities.

Table. 6.8. Catalogue access (OPAC)

Search Fields	NAT	CG	LA	UN	IND	Total	% (n/18)
Author	4	3	3	5	3	18	100
Title	4	3	3	5	3	18	100
Subject	4	3	3	5	2	17	94
Keyword	4	3	3	3	3	16	89
Serials	4	2	2	5	3	16	89
Classmark	3	2	3	4	2	14	78
Other	3	2	2	4	1	12	67

Total no. of respondents=18; Percentage of total survey population=21%.

7. SERVICES

7.1. Study Facilities:

In 1993, the Museums and Galleries Commission published guidelines entitled, *Quality of Service in Museums and Galleries*. Principally directed to institutions seeking MGC registration, suggested service provision includes arrangements to provide public access to collections for study purposes; a recommendation also outlined in the MGC Registration guidelines.(1) Such access implies the need for facilities in which research can be undertaken; research being one of the basic functions of the museum organisation.(2) A report by the National Audit Office in the same year addressed this implication, among others, in its examination of selected national museums and galleries. The findings of the report indicated that libraries and/or study facilities were being made available by the nationals as part of a wider public service. (3)

According to 1995 DOMUS statistics from the Museums and Galleries Commission, 51 MGC registered museum institutions house study facilities; representing 5 national, 11 local authority, 29 independent, and 6 university establishments.(4) In the findings of the *Museums UK* report, 70% of the nationals maintained reference and/or library facilities available to visitors. The local authority and private sectors averaged 40%. (5)

Nearly 100% of the present survey population stated that readers could be accommodated, though *formal* study facilities were not available in the whole population. In guidelines published on behalf of the Art Libraries Society (ARLIS/NA), it is recommended that “museum libraries provide seating for 25 percent of the primary user group, including curators, museum staff, and docents.”(6) Two other sources in the library literature, Larsen and Matthews,

discuss the space requirements and layout of the study area of the museum library. In Larsen, there is the suggested figure of 30 sq. ft per person for a given reader station.(7) More precise measurements, dependent on type of furniture and equipment, are provided by Matthews, whose guide to museums is aimed toward architects and designers. An open carrel, for instance, is estimated to occupy 1.35-1.62m², whereas a single table minima of four persons translates to 1.8x1.2 m.(8) There are also considerations for users requesting oversize materials, such as folios, and ARLIS guidelines suggest an allocation of 35 sq. ft. (3.252m²). (9)

In terms of the current data, user space allocation and appropriate furniture, e.g. study carrels or tables, were not tabulated. Rather respondents provided their estimation of the number of visitors they could reasonably accommodate. Over half of the population had reading places for 1 to 4 visitors, with a mode of two places in much of the sample. The Independents ranked highly in this range, as well as the Local Authority and Central Government groups. The range further correlated with those institutions maintaining library collections (curatorial integrated and/or centralised) to the general exclusion of institutions with structured library departments or units.

Ranges between five and twelve places were dominated by the Nationals and larger Independent and University organisations housing designated study places. Clusters of data corresponding to ranges of 13 to 30+ places also related to institutions with both sizeable collections and formal library facilities, e.g. the Maritime Information Centre and the British Architectural Library. One of the highest totals was reported by the National Art Library with 85 reader places.

Certain institutions falling in the upper ranges benefited from shared complexes whereby researchers had access to study areas and services not

available in the museum organisation. For instance, researchers at the Petrie Museum had access to the adjacent Edwards Library and the services of the University College Library system. Both Lewisham Local History Centre and the Sutton Heritage Service are housed in a Central Library complex, and thus additional resources and study places are available to the research public.

Table 7.1 Study facilities (no. of reader places)

No. of places	NAT	CG	LA	UN	IND	Total	% (n/82)
1-4	6	7	9	5	19	46	56
5-8	3	1	1	1	3	9	11
9-12	6	--	--	1	5	12	15
13-20	2	2	2	1	--	7	9
21-30	1	1	--	--	--	2	2
31+	2	--	--	3	1	6	7

Total population=82; Percentage of total survey population=98%

7.2. Library hours:

Access to library facilities is invariably linked to the available hours in which a facility is open. Findings in the Bierbaum report suggested that the more highly organised the library, the more probable its being available on a scheduled basis to persons other than museum staff. (10)

These findings are supported by the cross-section of responding institutions. Forty-eight survey respondents with formal and publicised facilities were able to provide total hours in the week in which their respective libraries were open to enquiries; this to the general exclusion of informally structured libraries. The hours given did not, however, indicate public openings as most institutions had strict policies concerning access by appointment and to specific

user groups (q.v.). It was also not possible in certain instances to extract total museum hours from those for the library. In these instances, either curatorial staff served as information officers jointly for the museum and library collections, or no formal policy was in force relating to hours of access to the library holdings.

For total hours less than twenty, 5 survey institutions related that the lack of staff and/or facilities restricted the amount of reference provision available to users. The Wallace Collection librarian, for example, also serves as an Assistant Curator, and in both the Chelsea Physic Garden and Dickens House, library staff were part-time and voluntary. In the Croydon Natural History and Scientific Society, the library was accessible during Society meetings twice a month.

Openings of twenty to twenty-nine hours had been reported by a small segment of the Local Authority population; staff being available only on a part-time basis. The Sutton Heritage Service, for instance, had a part-time archivist to run the Archive and Local Studies Collection on half days. As in a previous example, the dual role of staff as information officers and museum professionals did not allow for full working hours in the library.

The majority of respondents maintained library hours of between thirty and forty per week which translated to an average opening time of 10:00 am to 17:00 p.m. from Monday to Friday. The Nationals ranked highly in this range, followed by the larger Independents. Several institutions in the range included weekend openings, such as the Crafts Council Information Centre which has public hours from Tuesday to Sunday (excludes access to the main library holdings). Saturday openings further encompassed the Commonwealth Institute Resource Centre, the National Art Library, the Maritime Information Centre and the Imperial War Museum Department of Printed Books.

In the forty hour range, the University sector surpassed other groups in total hours; this related principally to evening openings. For example, the Courtauld Institute of Art Book Library remains open to students and staff until 19:00 p.m. (Mon. to Fri.) in term time. Similar evening hours were recorded for the Wellcome Institute for the History of Medicine and the British Architectural Library. In the Central Government Group, the British Film Institute Library, which serves a large student clientele, maintains evening access until 20:00 p.m. three days per week.

The one organisation which reported over 50 hours per week availability was the Science Museum Library. Due to shared facilities and resources, the Library has the same opening hours as the Imperial College libraries, although access to reference staff did not necessarily remain uniform in the evenings and on weekends.

Table 7.2. Total library hours per week

Hours	NAT	CG	LA	UN	IND	Total	% (n/48)
<20	2	--	--	--	3	5	10
20-24	1	1	2	--	--	4	8
25-29	1	--	--	--	--	1	2
30-34	4	3	2	1	3	13	15
35-39	4	1	1	1	3	10	21
40-44	3	2	--	5	1	11	23
45-49	--	--	1	2	--	3	6
50+	1	--	--	--	--	1	2

Total no. of respondents= 48; Percentage of total survey population=57%

7.3. Access

7.3.1. Access (Collections):

The ratio of 'closed' to open stacks was nearly 1:1, but the figures did not gauge the full extent of holdings available for browsing. For example, access to collections (i.e., open stacks) was available in 79% of the population, though this access only corresponded to reference collections and library catalogues in the majority of instances. Main collections or holdings were closed in 76% of the total and correlated with either a limited circulation scheme and/or a 'reference only' policy (q.v. 7.8.).

Particularly, the National and Central Government sectors restricted access to non-reference items and readers required an application to view source materials. The size of collections, which were often in stored accommodation, and the nature of certain special items were among the reasons for restricted access to holdings in these sectors. The Science Museum had the largest extent of holdings on open stacks due to its shared accommodation with Imperial College Libraries, though these collections were reference only. In the Central Government group, the Commonwealth Institute Resource Centre had the majority of its library holdings on open access and, similar to the Science Museum, this policy was dictated by the readership, i.e. educators and school parties.

Among the Local Authority sector, books and serials were generally on open access but archival and historic materials, as across the five survey sectors, were in a closed stacks area. Spatial requirements for archives required five institutions to house these materials separately from the local

history collections. For instance, Kingston Local History Room liaises with Surrey County Record Office for access to much of its archival holdings.

The libraries in the Independent group had more of their collections on open access than the other four sectors; this relating to the size of the individual libraries and lack of physical space for stored accommodation. The club libraries of Wimbledon Lawn Tennis Museum and the Marylebone Cricket Club, and those of St. Paul's Cathedral and Westminster Abbey, are notable instances in which the physical structure of the respective institutions cannot easily accommodate expansion. The larger institutions in the sector, however, followed the pattern of closed stacks for rare and special materials and open areas for reference materials. For example, the Royal Pharmaceutical Society Library maintained open access to books and serials but held rare and historic items in museum storage.

Table 7.3.1. Access (Collections)

Access	NAT	CG	LA	UN	IND	Total	% (n/84)
Closed	20	6	8	8	19	60	71
Open	13	10	10	10	23	66	79

Total no. of respondents=84; Percentage of total survey population=100%.

7.3.2. Access (External readers)

In Bierbaum's observation, staff access for reading room purposes is 'a given at all levels of library organisation'.⁽¹¹⁾ The same parameters for the public, however, vary according to institution.

Seventy-nine institutions in the current survey reported access to their respective libraries by members of the public. In all sectors, access to library facilities and collections was principally by appointment; this largely due to the constraints of study facilities and staff availability. One third of the total population requested the need for a prior arrangement and nearly 30% had access privileges primarily available for bona-fide researchers.

A reader's ticket was required for under a fifth of the population and allowed for extended access privileges for a pre-determined length of time, e.g. a day, week, month, year. The general public are eligible for a ticket in the National sector, but researchers dominate the requests for access to library collections. The highest total of institutions requiring tickets is in the University group; such tickets being issued to members, i.e. staff and students. However, membership is a mandatory requirement for access to the British Film Institute Library Services, the Royal Institution Library, the professional libraries of the Royal Institute of British Architects and the Royal Pharmaceutical Society, as well as the club libraries of the Wimbledon Lawn Tennis Club and the Marylebone Cricket Club. Although in the last two instances, the research public may be admitted by prior appointment.

Institutions whose facilities are open without appointment or ticket to the public and researchers accounted for 15% of the total. The Local Authority sector ranked highest in this category. About half of the Local Authority institutions had an access policy corresponding to the dictates of the public library service under which they were governed or had close associations. Lack of staff and/or the size of the facility were the main reasons cited for the introduction of an appointment scheme for the public.

In the National sector, the Print Room of Prints, Drawings and Paintings (Victoria and Albert Museum) has an open access policy for the enquiring

public to consult reference books and catalogues, as does the Science Museum Library which has joint facilities with Imperial College. Similarly, facilities were accessible without appointment in the Crafts Council Information Centre, and at the Horniman Library and the Geffrye Museum. In particular, the latter two institutions have a historical foundation in the museum education movement of the turn of the century and continue the mandate to provide public access to research sources.

The Independent sector also made libraries openly available for consultation. The United Grand Lodge of England Library allows interested members of the public to become informed about freemasonry through its library and museum collections, and in Guildhall, the Worshipful Company of Clockmakers' Library can be consulted without prior arrangement.

Libraries closed to appointments or in-person enquiries were generally undergoing changes in facilities, though queries continued to be answered by post and telephone. The Bethnal Green Museum's Renier Collection was in the process of cataloguing and, concurrently, a study area was being developed to accommodate researchers. The Metropolitan Police Historical Museum has only temporary storage as new premises are being sought. In the example of Pollock's Museum, space allocation prevented researchers from consulting the curatorial library, and funding cuts has caused the Design Museum Library to cease public access to its collections. Carlyle's House library was also unique in that written application to view or handle items must be made to the National Trust libraries advisor. Otherwise, the interested public may only observe the book collections on exhibit as a museum visitor.

Table 7.3.2. Access (External readers)

Access	NAT	CG	LA	UN	IND	Total	% (n/84)
Closed Entry	1	1	--	--	3	5	6
*Open Entry	2	2	5	--	4	13	15
Appointment							
Public	5	3	5	1	12	28	33
Researchers	7	5	2	2	6	22	26
Reader's ticket	5	1	--	8	2	16	19

Total population=84; Percentage of total survey population=100%. *Open refers to access without appointment, not access to collections in open stacks

7.4. Library visitors (figures)

With the recent emphasis on performance measures, more museum institutions in the public sector are encouraged to adopt private sector approaches. The Museums Association has provided guidelines and indicators which a museum or related organisation can apply to determine certain performance levels.⁽¹²⁾ A common indicator is the number of visits and/or visitors to a given institution which may also be used toward determining the level of access to collections. DNH figures for the 1993/94 period revealed that nearly 24 million visitors attended the nationally funded museums and projected estimates showed a marginal increase over the next two years. In 1993/94, the British Museum had reported 6 million visitors and the National Gallery was second at 4 million.⁽¹³⁾ These two organisations indicated the highest totals, probably owing to their centralised location and to the lack of admission charges which were instituted by a number of the Nationals after the passing of legislative Acts like the *Museums and Galleries Admission Charges Act 1972* (c.73) and the *National Heritage Act 1983* (c.47).

In terms of visits/visitors to a given facility within the institution, such as the library, it is unclear if this indicator will be applied uniformly by organisations. In the National Audit Office report (1993) on a select group of nationals, only one of the surveyed institutions (i.e. the Science Museum) could provide data on library visitors at the time of the report's publication. (14)

At the data gathering stage of the survey, less than a quarter of the population had figures available for the number of visitors to their respective libraries. The nationally funded institutions were able to provide the most comparable data in this category, followed by the Independent sector.

The Nationals offered the greatest range of numbers, from the National Gallery with circa 50 visitors per annum to the library to circa 20,000+ visitors for the National Art Library. The mandate of each library in the two examples differed in terms of access policy. The National Gallery library collections are restricted to the consultation of staff, visiting curators and bona-fide researchers, whereas the national reference status of the National Art Library widens the parameters of access to the research public. In its annual report for 1993/94, there was an estimated 101 readers per day for 85 reading places. (15)

The term 'visitor' also has implications as both a 'reader' and visiting 'observer' which may result in the range of disparate figures. The latter is the case for the Commonwealth Institute Resource Centre which reported combined figures for readers and visiting educators with a total of 9,500. Sutton Heritage Service had similarly tallied figures for public visitors (ca. 2,500) to its local history library and archive. The collection is housed in a complex with the Borough's Central Library and thus, the shared access makes accurate counts specific to readership difficult to obtain.

Data strictly relating to readers are provided by the Horniman Library which accounted for 3,024 users in the 1993/94 fiscal period. Likewise, the

Museum in Docklands had figures available for the 669 researchers consulting its collections in 1993. The Royal Academy of Arts Library provided figures for readers based on the number of readers' tickets issued, ca. 2,600. In the Wellcome Institute for the History of Medicine Library, reader figures are tallied by computer at the desk check-in-point. For the 1993 period, 7,879 researchers were recorded as having utilised the Library collections.

Table 7.4. No. of library visitors based on the 1993/94 fiscal period

No. range	NAT	CG	LA	UN	IND	Total	% (n/20)
1-100	1	--	--	--	2	3	15
101-500	1	1	2	--	--	4	20
501-1000	--	2	--	--	2	3	15
1001-2500	1	--	--	1	1	3	15
2501-5000	2	1	--	--	--	2	10
5001-7500	--	1	--	1	--	2	10
7501-10,000	--	1	--	1	--	2	10
10,000+	1	--	--	--	--	1	5

Total no. of respondents=20; Percentage of total survey population=24%

7.5. Library enquiries (telephone and post) :

Possibly a more traditional indicator of performance in libraries, enquiry figures received by a library was provided by more respondents than those for visitor figures. Thirty-three survey institutions reported figures for either telephone or post enquiries and/or a combination of the two. The Nationally funded sectors remained with the widest range and most comprehensive data in this category. The national reference libraries of the Natural History Museum, the Science Museum, and the Victoria and Albert Museum had the greater

number of enquiries. The largest total in the survey population was provided by the V&A Prints, Drawings, and Paintings Print Room which estimated that 12,000 telephone and 8,300 postal queries were received in the 1993/94 fiscal period.

The Central Government group also showed high figures for the Commonwealth Institute Resource Centre with a total of 17,000 enquiries and the Royal Botanic Gardens, Kew, reported on average 15,000 queries per annum. Among the larger totals for the Independents was the Royal Pharmaceutical Society's Technical Information Service which tallied 18,000 enquiries. The Service encompasses the library and museum and provides pharmaceutical information to medical professionals world-wide. The majority of responding Independent institutions, however, had totals exceedingly lower. The Wimbledon Lawn Tennis Museum, for example, estimated a thousand queries for 1993 and Florence Nightingale Museum reported 600 telephone and postal requests. At the Wellcome Centre, external enquiry figures were linked to the number of users querying the WISDOM database. The first data to become available indicated 1,261 users logged in to the database during the month of Dec. 1994 alone.

The Local Authority sector reported an average of 1,500 queries per annum. Gunnersbury Park Museum and the Kingston Local History Room had the highest figures at 2,400 and 3,000 respectively.

Only two University institutions provided estimates in this category, i.e. the Wellcome Institute for the History of Medicine and the Royal Academy of Arts. Both institutions averaged a 1,000 requests, the former receiving mostly telephone enquiries and the latter reporting postal requests.

Table 7.5. No. of enquiries (telephone and post) based on the 1993/94 fiscal period

No. range	NAT	CG	LA	UN	IND	Total	% (n/33)
1-500	2	2	1	--	3	8	25
501-1000	--	1	1	1	3	6	19
1001-2500	2	1	1	1	1	6	19
2501-5000	1	2	1	--	--	5	16
5001-10,000	1	--	--	--	1	2	6
*15,001-20,000	2	2	--	--	1	4	13
20,000+	2	--	--	--	--	2	6

Total no. of respondents = 33; Percentage of total survey population=39%

*No figures available for range: 10,001-15,000

7.6. Principal users

According to the author of the 'Innocent Researcher and the Museum', the research function of the museum is "technically as 'public' as the educative and entertainment functions."⁽¹⁶⁾ This statement echoes the sentiments expressed by George Brown Goode in his landmark paper of 1895, in which he envisioned the museum as a 'bureau of information' to enlighten the occasional enquirer, be he a labourer or schoolboy.⁽¹⁷⁾ However, in contrast to the populace movement in the museum community which began in the 19th century, and especially among the Nationals whose collections are held in trust for the public, responses for types of users showed that the *general* public did not rank highly as a primary group utilising survey libraries and collections.

Terms of access which restrict public use by entry or to the main collections (7.3. Access) and the recorded numbers of public visitors to survey libraries have bearing on this outcome. The findings may further reinforce the

nature and/or status of the library holdings as 'special', i.e. subject specific. Comparable findings were supported by Freiband in her case study of four art museum libraries in which there was a growing shift by the libraries to serve staff and more specialised groups rather than expand services to the general community. Financial constraints was one cited reason for the trend toward the internalisation of services.(18)

In the National sector, all twenty survey institutions, including departments and branches, reported that the primary users of their library collections were staff members. This response was based on the mandate of the library to provide services to the organisation in its capacity as a curatorial and research collection and was not based on usage figures by particular groups of readers.

Members and Friends ranked second in relation to library use in the Museum of Mankind and the National Maritime Museum. The former has continued borrowing privileges for members of the Royal Anthropological Institute, whose library was deposited with the museum in 1976. Generally, academic researchers and students had wider access and readership in the National group and accounted for the most users in combined totals (71% of the survey population). For instance, libraries of 'last resort' such as the Tate Gallery Library were mainly accessible to bona-fide researchers and students, to the exclusion of general non-specialists. Two library facilities with a public profile in the National sector were the Science Museum Library and the Print Room of the Prints, Drawings and Paintings department of the Victoria and Albert Museum, and this partly due to their relative lack of restricted entry and to open accessibility.

The Central Government sector indicated that in seven institutions staff were considered to be the principal users, e.g. the Library of the Royal Botanic Gardens, Kew. Members were reported to be the only permissible readers in

the British Film Institute Library, although membership largely comprised of students. In the 'other' category, collections focus dictated the type of user. For example, historians were the most frequent patrons of the Metropolitan Police Historical Museum collections, arts and crafts professionals constituted the principal readers in the Crafts Council Reference Library, and educators comprised the largest body of users at the Commonwealth Institute Resource Centre. Sir John Soane's Museum, which houses the drawings and related works of the famous architect, had students of architecture as the principal researchers of its collections.

Likewise, the subject focus of collections in the Local Authority sample had bearing on the readership. Historians ranked highly as a group of users in the sector, though it was often unclear whether the respondent perceived an 'historian' as a product of the academic community or the research public. From the final responses, historians were especially identified with local and social history and were often coupled with genealogists; a situation also encountered in the National sector in which genealogical enquiries were often directed to the military and naval service collections.

Eight Local Authority institutions housing local history material reported historians as their primary readership. In the Lewisham Local History Centre, which serves as a joint special library and museum for the Borough, the general public was cited as the main patrons. The Bromley Museum, whose holdings are both local history and archaeological, reported that archaeologists comprised the larger user group. Both Keats House Memorial Library and the William Morris Gallery stated that most queries concerning their collections derived from academic researchers.

In the University sector, staff (curatorial and faculty) have extended borrowing privileges over students, though the student population was

considered the primary users in terms of figures among seven institutions. Numbers of researchers consulting library resources exceeded those of students in the Petrie Museum and Silver Studio Collection. Members and Fellows were the principal users of the Royal College of Surgeons Library and members of the School of Oriental and Asian Studies (SOAS) had entitlement access to the library collections of the Percival David Foundation. Historians were cited as the primary users of the Royal Veterinary College historical collections, and in the 'other' category, geologists were reported to be the main research group utilising the UCL Geology Collections and Johnston Lavis Library.

The Independent sector responded with the highest figure for researchers as primary users. In particular, the academic community was stated to comprise the main research body in such personalia museums as the Dickens House Museum, Dr. Johnson's Museum and the Freud Museum. The Order of St. John's Library and St. Paul's Cathedral Library also reported research scholars as the dominant group of users. Members had priority in access to library collections in the Wimbledon Lawn Tennis Museum and in the Marylebone Cricket Club, as well as to the reference library of the Croydon Natural History and Scientific Society. Nurse historians, exceeded any other group, in the use of the resource centre of the Florence Nightingale Museum, and local historians generated the most interest in the regional collections of the Hampstead Museum. The general public was identified by the Geffrye Museum as the prime user group; this response in regard to its open library collections which are adjacent to the exhibition areas. However, the Geffrye Museum's Furniture Trade Archives, kept separate due to the special nature of the materials, were largely consulted by staff and researchers.

The 'other' category revealed that the subject focus of collections had particularly strong correlations with the type of reference patron in the

Independent group. For example, the National Postal Museum reported that philatelists were the main visitors to the library, and the Marylebone Cricket Club cited that cricket enthusiasts were the primary users requesting information from the library. Similarly, the Freud Museum received appointments from the medical community and psychoanalysts to view Freud's personal library and papers. Educators frequented several survey institutions as both primary and secondary users. Institutions, such as the Florence Nightingale Museum and the Design Museum, offered educational resource packs and access to collections in support of the requirements of the National Curriculum (q.v. 7.10. Additional Services).

Table 7.6. Principal users

Users	NAT	CG	LA	UN	IND	Total	% (n/81)
General public	3	2	2	--	2	9	11
Staff	20	7	--	3	2	32	40
Researchers	8	5	4	4	15	36	44
Students	4	3	2	7	8	22	27
Members	2	1	--	3	4	10	12
Historians	3	3	9	3	8	26	32
Other	2	5	5	3	8	23	28

Total no. of respondents= 81; Percentage of total survey population=96%.

7.7. Search facility:

In terms of search facilities, manual forms such as card and print indexes, were in use by 93% of the total survey population. This figure has correlations

with the findings displayed in Table 6.6 (Form of library catalogues) which reported the availability of card catalogues in 88% of the population.

Similarly, on-line search facilities for staff ranked second at 63% and closely approximates the 65% total for automated catalogues. However, on-line search facilities in certain institutions encompassed other types of computerised access beyond catalogues. For instance, a portion of the academic and nationally funded institutions had access to information retrieval services, such as DIALOG and DATA-STAR, and several had accounts with OCLC, the Online Computer Library Centre.

In general, staff access to computerised facilities exceeded those for the public in all sectors and supports data acquired in terms of principal users (Table 7.6). There are also further implications in terms of funding and the feasibility in providing on-line public access for a small or medium-sized library. OPACs were available for over a quarter of the population at 27% and largely in the National and University sectors. In the Local Authority group, OPACs in the public library community were accessible but did not contain records for the special library collections in the survey, with the exception of Sutton and Bromley. The former had mostly recent acquisitions available for searching on-line.

The University sector had OPACs in the University of London consortium of institutions but, as in the Local Authority sample, the date of collections had bearing on whether they were searchable in the database. Pre-1980 materials were often not listed and required manual searching in card catalogues or print indexes.

The Independents had the fewest OPAC total in percentage terms. Larger institutions as the Royal Pharmaceutical Society and the Wellcome Centre had most or all of their collections on a computerised system available for public

access. By comparison, on-line facilities for staff ranked highly, as did findings for the computerisation of collections in general (Table 6.5.).

Microform search facilities were in slightly greater numbers than the comparable microform catalogues by sector. However, select totals of microfiche/film holdings tallied higher than the facilities which were reported by institutions (Table 5.3.). For example, the Local Authority sector reported fewer facilities than holdings, although this did not take into consideration shared premises with a public library service and, consequently, joint access to microform equipment.

A small number of institutions stated the availability of CD-ROMs for search requests. The major Nationals, e.g. the Natural History Museum Library Services, The Library of the National Maritime Museum and National Art Library of the V&A, had several CD titles as part of their reference collections. The University group also held CD-ROM information retrieval facilities for searching indexes and abstracts to research literature in various disciplines. Other individual institutions with this facility provided access to OPACs and most forms of search equipment for public use.

Table 7.7. Search facility

Search facility	NAT	CG	LA	UN	IND	Total	% (n/84)
Manual	20	12	11	10	25	78	93
On-line (Staff)	15	11	6	7	14	53	63
Microforms	13	5	3	4	5	27	32
OPAC	7	4	3	5	4	23	27
CD-ROM	4	2	1	4	2	13	15

Total no. of respondents=84; Percentage of total survey population=100%.

7.8. Loans:

7.8.1. Library loans

Library collections were, in the most exacting sense, 'reference only' and this was applicable across the five survey sectors to a total of 79% (q.v. 7.3.1. Access). In the National sector, twenty institutions had closed access to the main collections and maintained a reference only policy, but in sixteen institutions borrowing privileges were extended to staff as the principal users by mandate. Only in two nationals were staff not permitted to borrow materials from the collection and a strict reference policy for all users was thus enforced. The Department of Ethnography Library (Museum of Mankind) inherited a mandate to lend materials to Fellows of the Royal Anthropological Institute when the Institute library was gifted to the British Museum.

In the Central Government sector, loan policies followed the National example, with the exception of the Commonwealth Institute Resource Centre which had a special loan arrangement for educators. Book and non-book materials from the library could be requested by schools and related educational organisations under this scheme for a minimal fee.

The University sector had the highest borrowing privileges for students and faculty, although half of the sector also retained library collections which were not available for lending due to the rare or historical nature of the materials. Institutions such as the British Architectural Library and the Wellcome Institute for the History of Medicine maintained small circulating libraries that were housed separately from the reference collections. In the Courtauld Institute of Art, library books were on a special loan agreement for the curators of the

Institute Galleries for consultation in the Print Room and curatorial study room.

In the Local Authority group, there were limited lending policies for holdings in this sample. Lending restrictions generally applied to the special library collections of local history material, the majority of which were considered to be repository material by the respective Boroughs. Public borrowing was only reported by the Bromley Museum, whose modern consulting library is accessible on the Orpington library OPAC.

The Independents likewise showed few lending privileges available, excepting those institutions which had designated members, e.g. the Marylebone Cricket Club and the Royal Institution. The latter also has a joint membership loan scheme with the Royal Society of Chemistry. In general, members comprised the highest single group of public users with access to loans in this sector, and was comparable to the University group in its high share of student loan privileges.

Table 7.8.1. Library loans

Circ/Loans	NAT	CG	LA	UN	IND	Total	% (n/84)
Ref. only	20	8	10	5	23	66	79
Staff	16	6	1	2	1	25	30
Members	1	--	--	1	5	7	8
Students	--	--	--	6	--	6	7
Public	--	--	--	--	--	1	1
Other	--	1	--	--	--	1	1

Total no. of respondents=84; Percentage of total survey population=100%

7.8.2. Interlibrary loans:

Thirty-one institutions reported that they were engaged in some form of interlibrary loan service. Several of the Nationals are involved with a national network and are registered with the British Library Document Supply Centre (BLDSC) at Boston Spa.⁽¹⁹⁾ The Natural History Museum and the Science Museum libraries serve as official 'back-up' to the BLDSC. Photocopies only are provided by the libraries of the Victoria and Albert Museum, Tate Gallery and Royal Air Force Museum. The same guidelines are applicable to the British Architectural Library and Guildhall Library.

Books but not serials are available for lending from four University sector libraries, the Courtauld Institute of Art, the Royal Veterinary College, Wellcome Institute for the History of Medicine and University College London. The Royal Pharmaceutical Society Library is also subsumed under this policy. In all cited instances, lending policies excluded the loan of special collection materials.

No general restrictions on lending are the policies of the Horniman Museum Library, the Royal College of Surgeons and the public library services of the London Boroughs. In the Local Authority sector, three such library services associated with a survey institution (e.g. Sutton) belong to LASER (the London and South Eastern Library Region) which is the principal organisation for library cooperation in the Greater London area. LASER has developed an online union catalogue of over 2 million titles and supports an extensive ILL scheme through the VISCOUNT network. However, ILL policies under this scheme were not necessarily applicable to local history centres where the holdings are non-circulating and reference only. Special and historical collections are similarly non-circulating in the libraries of the

Horniman Museum and the Royal College of Surgeons, although they are participants in a BLDSC service.

Survey institutions with a restricted or non-lending policy which provided an interlibrary loan service principally for staff or members through the BLDSC were the British Film Institute, the Royal Botanic Gardens, Kew, and the Technical Library of the National Gallery. The latter managed ILL requests for the department, as well as for the main library of the National Gallery.

In the 'other' category, respondents did not belong to BLDSC or ILL schemes but reported lending policies of certain collections to requesting institutions. The Heinz Archive and Library of the National Portrait Gallery, for instance, circulates photographs and exhibition slides. The Crafts Council has a lending policy for the holdings of its picture library and the BT Museum Resource Centre actively lends pictorial materials. These loans are largely directed toward exhibition support in institutions of related subject interest. Institutions participating in exhibition support are further discussed in Table 7.10.

Table 7.8.2. Interlibrary loans (ILL)

	NAT	CG	LA	UN	IND	Total	% (n/31)
ILL	11	6	2	5	3	27	87
Other	1	1	1	--	1	4	13

Total no. of respondents=31; Percentage of total survey population=37%

7.9. Reprographic services:

Due to the 'reference only' status accorded to the majority of library collections surveyed, the provision of a photocopier or other reprographic equipment serves as an important adjunct to general library service for internal and external researchers.

Seventy-four survey institutions had access to or provided some form of reprographic service to staff and the research public. In regard to public use, a sample of institutions in all five sectors had formal policies and pricing guides for such services.

The availability of photocopiers ranked highly at 88% of the population and was deemed essential by most respondents in basic library provision. Figures for microform printing facilities correlated with those for microform holdings; namely, 37 institutions with microfiche or film had the appropriate equipment for copy requests. In collaborative schemes, an institution with library and archive holdings such as the Sutton Heritage Service, relied on the Central Library (with which it is housed) for use of reading and printing equipment. Shared complexes in the Local Authority and University sectors maintained a similar joint-use venture with related reprographic services.

Image duplication, i.e. the reproduction of photographs, slides, and pictorial materials, was reported in 20% of the population, but this figure may be higher in terms of the possible 'contracting out' of services. The Nationals, generally had a service operating separately from the Library, i.e. a graphics or media division which managed reprographic requests for the whole organisation. Two exceptions are the Natural History Museum, whose library department manages a reprographic and publications unit, and the Maritime Information Centre which encompasses general information services and visual

access (e.g. commercial filming, reproduction rights). Such availability of on-site services for image duplication was identified with larger institutions, to the exclusion of most other types of organisations.

Table 7.9. Reprographic services

Repro service	NAT	CG	LA	UN	IND	Total	% (n/74)
Photocopying	20	12	12	10	20	74	88
Microforms	13	7	5	4	6	35	47
Image dups	5	4	--	2	2	13	18

Total no. of respondents=74; Percentage of total survey population=88%.

7.10. Additional service provision:

A service which ranked highly among institutions in all sectors was the provision of materials for exhibition support. Some institutions had established loan policies for these materials (q.v. 7.8.), and specific members of staff were allocated for the purpose of arranging and overseeing lending. Prints and drawings appeared to be frequently requested from the holdings of the Natural History Museum and from the collections of Prints, Drawings and Paintings of the V&A. Across the survey sectors, however, internal loans were the most requested, i.e. in the support of an organisation's exhibition programme. The Library of the Wellcome Institute for the History of Medicine and the British Architectural Library based their exhibition areas primarily on their own

resources, but local history centres and the Independents had active internal exhibition programmes which utilised library materials as well.

Other services provided by institutions in the survey population included abstracting and indexing. Abstract and indexing was primarily offered by the Nationals and largely for in-house use. A form of current awareness service was run by the Wellcome Centre which printed several weekly bulletins of medical interest from information derived via newspapers and journals. The medical community was also served in this way by the Wellcome Institute for the History of Medicine and the Royal Pharmaceutical Society.

Bibliographies were compiled by a sample of institutions in all five sectors. Figures appeared lower than anticipated, but three respondents stated that bibliographic research was a service provided upon request and not as a regular feature of library provision. Generally, such requests were a collaborative effort between curators and library staff, for example, in the production of an exhibition catalogue (q.v. 7.11. Publications). Those institutions presented in the current data had readily available bibliographies for the consultation of staff and the research public. The Horniman Museum had a number of subject bibliographies which correlated with collections on exhibit. This literature was aimed at students and educators in accordance with the museum's educational mandate. The Commonwealth Institute Resource Centre had a similar mandate and approach to bibliographic literature made available for the purposes of supporting the National Curriculum. Both the Horniman Museum and Commonwealth Institute were involved in other educational services in which their respective libraries played an active role.

The role of education in the museum is a significant one, although the extent to which it may affect the library's role in service provision may vary considerably. According to Bierbaum, the results of a survey in the U.S. to

establish the available links between the museum library and the education department revealed few liaisons.(20) However, with the introduction of the National Curriculum in UK schools, museums have become proactive in their involvement. The National Curriculum Council provides a guide for staff of museums, galleries, and historic houses which outlines the ways in which core and foundation subjects may be supported by museum collections.(21) Additionally, the London Museums Education Unit undertakes major projects providing resources for museums to use with schools. The LMEU further assists with INSET (in-service training for teachers) courses in partnership with individual museums.

In the Local Authority sector, educational mandates were among the most prioritised but also maintained emphasis on the wider public. Regional bibliographies were provided in conjunction with related activities offered by associated institutions under the appropriate Borough Department, e.g. Leisure Services. The majority of Local Authority and Independent institutions prepared information resource packs to educators, and some were compiled by museum and library officials, for instance, the Museum of the Order of St. John.

Larger institutions, particularly those in the National sector, made available library staff for lectures and seminars to the public, e.g. the National Art Library and the Maritime Information Centre of the National Maritime Museum. The latter had programmes prepared in collaboration with Open University non-credit courses via Goldsmith's College on a single term basis. A sample course topic encompassed methods of historical research at the library and archives of the Maritime Information Centre.

The Nationals and larger Central Government institutions also provided programmes for staff members of their respective organisations. This included

both training of new library members and the orientation of curatorial staff in the use of the library. Internal newsletters and bulletins produced by the libraries informed staff of upcoming training and orientation sessions, and columns were often devoted to the use of new on-line services and additions to the library (q.v. 7.11.).

Table 7.10. Additional service provision

Services	NAT	CG	LA	UN	IND	Total	% (n/64)
Exhibition support	11	8	12	5	14	50	78
A&I	10	2	--	2	3	17	27
Bibliographies	4	3	2	2	3	14	22
Educational services	1	1	3	--	7	12	19
Public lectures	5	--	2	--	3	10	16
Training	3	2	--	1	--	6	9

Total no. of respondents=64; Percentage of total survey population=76%.

7.11. Publications:

In the *Quality of Service* report issued by the Museums and Galleries Commission, each museum is encouraged to promote knowledge of the existence of its collections, particularly through publicity information and scholarly publication. The public benefit is seen as further enhanced by the publication of research findings relating to the collections of a museum organisation. (22) The Victoria and Albert Museum has made available a formal research policy which assists in the fulfilment of this publishing mandate. (23)

There is a considerable range of museum publications reflecting the diversity of museums and related organisations in the UK. Douglas Bassett has compiled extensive bibliographies illustrating the great variety in type and coverage of such literature.(24) Complementing Bassett's work is the *Keyguide to Information Sources in Museum Studies* by Woodhead and Stansfield which serves as a finding aid to museum literature in the UK and abroad. The museum library as a principal resource and centre for publication support is also discussed. (25)

All five survey sectors reported the availability of publications pertaining to the institution's collections and four of the Nationals were prolific publishers in the area of collections research e.g. the British Museum Press. Inevitably, a number of respondents gave information related to literature published solely about their respective museum organisations, rather than publications emanating from the library or illustrating library holdings.

Notwithstanding, the majority of interviewees stated that the library offered publication support as an integral part of its service to the curatorial and administrative body. For instance, exhibition catalogues and related monographs were much cited as products of library research and assistance. Respondents in non-national sectors, however, were less finite on the availability or in-house production of library related literature, handlists, etc. Libraries which demonstrated a public reference policy were more likely to make available literature on holdings and services and, likewise, institutional brochures tended to include mention of these library services and/or contact details for public and research enquiries.

By type of publication, a handlist or information sheet, outlining the scope of holdings and types of services, was provided in over 70% of the survey population. Published catalogues to the collections, mentioned in summary in

Chapter 5, were available among the larger Nationals and Central Government institutions. The date range of the printed catalogues was generally concentrated in the 1970s-early 1980s period and current holdings are therefore not listed, although respondents suggested that, with the advent of CD-ROM publishing, these catalogues would probably be supplanted by this more readily updatable and distributable format. Monographic catalogues, notwithstanding, continue to be updated and published by select institutions. For example, the Natural History Museum has recently produced a catalogue of its manuscript holdings.(26)

Printed guides to library collections were available in a segment of the population. The Maritime Information Centre Library has issued a guide to its book and manuscripts collection for the benefit of the research public.(27) A comprehensive guide to the holdings of the Department of Prints & Drawings (British Museum) was published in 1982 and serves as a useful inventory of the collections, as well as providing information on catalogue access and the arrangement of materials. In the Local Authority sector, brief guides were made available by local studies centres in Lewisham and Sutton. The latter is issued by the Heritage Service and includes descriptions of printed books, archives and special collections.

The availability of annual reports varied among the survey sectors. Those institutions which are public bodies are required by Act of Parliament or Charter to produce a report, whether annual, biennial, or triennial. Consequently, the National and Central Government groups, as well as the nationally funded Independents like the Horniman Museum, are mandated to prepare reports. Information concerning libraries, as stated in the chapter on Finance, was not consistent in all such publications. In two reported instances

the library published an internal report, i.e., the National Art Library and the Natural History Museum Library Services.

Certain libraries in the survey had regular involvement in the mounting of exhibitions, and in the publication of complementary exhibition catalogues. The National Art Library curates several exhibitions a year in which special and thematic materials from its holdings are placed on display and an accompanying catalogue is provided. Similarly, the Wellcome Institute for the History of Medicine mounts a number of thematic displays comprised of library holdings and loan items in a designated exhibition area. Catalogues are printed for each exhibit and are archived by the Library. In the Bethnal Green Museum, part of the Renier Collection is exhibited in the main gallery area and a catalogue has been printed to accompany the display. (28)

Serial publications were also issued by a segment of the population; for example, the Croydon Natural History and Scientific Society publishes a newsletter and an annual *Proceedings* on subjects of local interest. Several other Independents regularly produce newsletters for their membership, some of which discussed book acquisitions and library topics, e.g. the Chelsea Physic Garden's *Friends Newsletter* and the Freud Museum's *Athene*. In certain Nationals, news of library activities are printed as internally circulated notices, e.g. the Natural History Museum's *Library Information Bulletin*.

Formal serial publications of an academic nature include the *History of Technology Index* annually compiled by the Science Museum Library, and the *Anthropological Index to current periodicals* of the Museum of Mankind Library. Similarly, the publication of journals and monographic serials were the purview of several survey institutions associated with academic publishing. For instance, the Royal Botanic Gardens, Kew, issues a number of scientific research papers, serials, and monographs. Two of its renowned publications are

the *Kew Record* and *Index Kewensis* (in print and electronic form). Publications in the medical field are undertaken by the Pharmaceutical Press of the Royal Pharmaceutical Society of Great Britain which produces *Martindale Online*, a comprehensive registry of drug names. Likewise, the Wellcome Trust, on behalf of the Wellcome Institute for the History of Medicine and the Wellcome Centre, publishes current awareness bulletins, reports, journals and newsletters related to its numerous research activities. Among other scholarly publications, the British Architectural Library produces the *Architecture Index* which is searchable on DIALOG (file 179), and the British Film Institute is responsible for *Film Index*, a CD-ROM version of which is based on the library holdings of its SIFT database.

In the 'other' category, institutions were engaged in additional types of publishing activity. The Imperial War Museum's Department of Printed Books has an extensive publishing programme, particularly in the area of facsimile reprints. The Local Authority sector is another group involved in reprints and pictorial histories, for example, *Looking Back at Lewisham*, produced by the Lewisham Local History Centre. Independent and smaller organisations like the Hampstead Museum undertake in-house publications, for instance, the Honorary Curator has written several guides on famous personages (e.g. Helen Allingham) who are associated with the museum's collections and the Hampstead area.

Table 7.11. Publications

Type	NAT	CG	LA	UN	IND	Total	% (n/83)
Publications							
support	20	7	6	3	14	50	60
Handlists/ info. sheets	18	10	8	9	13	58	70
Catalogues	6	2	1	5	3	17	20
Guides	5	2	2	5	6	20	24
Reports	4	1	1	2	1	9	11
Exhibition catalogues	4	2	1	3	1	11	13
Serials	13	5	3	3	5	29	35
Other	4	3	1	2	3	13	16

Total population=83; Percentage of total survey population=99%.

8. NETWORKS AND PROFESSIONAL AFFILIATIONS:

8.1. Professional Affiliations:

Seventy-nine respondents indicated that either themselves as individual representatives or their respective institutions maintained membership in a professional library or museum association. Findings revealed that museum memberships mainly pertained to the institution, whereas individual memberships were associated with library organisations.

8.1.1. Museum:

The majority of responses concerning membership in the Museums Association (MA) was on an institutional basis. This membership ranked above other such affiliations among the survey population, and supports the fact that the MA is the principal organisation which represents the museum community in the UK. The MA is also the oldest body and has a foundation date of 1889. Organisational activities include the provision of advice on standards and codes of practice, the campaigning for the protection and advancement of museum services, and the administering of trusts and funds. Importantly, the MA until recently was the only provider of in-service training through its Museums Diploma programme.

Affiliations with the regional body, the South Eastern Museums Service (SEMS) also ranked highly in the population. SEMS is one of ten Area Museum Councils and are independent charities governed by the authorities they serve. The majority of non-national museums in the UK belong to their local AMC which provides services and guidance on curatorial issues. The

current findings show that most Local Authority institutions are linked to SEMS, as well as a number of Independent and University sector institutions. The London Museums Service and a number of regional curatorial groups are also subsumed under the SEMS network (q.v. regional networks).

The Association of Independent Museums (AIM) is another body which serves a membership particular to a given sector of the museum community, namely those outside the local authority and national sectors. A total of twelve Independents stated that they are members of AIM, as well as an additional two Central Government organisations and one University institution. AIM acts as an awareness service and produces a series of information sheets, guidelines and reports which inform the membership of funding opportunities and legislation affecting those organisations with charitable or similar status.

ICOM, the International Council of Museums, had several representatives among the respondents. The National and nationally funded sectors are the lead body in membership on international committees of this type. For example, the ICOM Costume Collections Committee has representatives in the Theatre Museum and among the curatorial staff at Kensington Palace. The Science and Technology Committee (CIMUSET) has representation at the Science Museum, and the Horniman Museum has members involved in the Ethnography Committee (ICME). Affiliated organisations of ICOM also have membership among the survey population. The London Transport Museum belongs to the International Association of Transport Museums (IATM), and the National Maritime Museum has affiliations with the International Congress of Maritime Museums (ICMM).

The 'other' category encompasses independent specialist groups which provide forums for museum professionals with shared interests and concerns.⁽¹⁾

These organisations serve as the national or regional equivalents of the ICOM committees. For instance, the Biology Curators Group and the Geological Curators Group have both national and regional representation in the Natural History Museum and in the Croydon Natural History and Scientific Society. The curator of the Kensington Palace State Apartments is the chair for the Group for Costume and Textile Staff in Museums, which promotes the care of costume and textile collections throughout the British Isles. Similarly, the Association of British Transport and Engineering Museums encourages the exchange of information and resources between museums and societies which house collections relating to transport or engineering in Great Britain. Members include the Science Museum and the London Transport Museum.

Table 8.1.1. Professional affiliations (museum)

Affiliation	NAT	CG	LA	UN	IND	Total	% (n/72)
*MA	16	10	12	8	23	69	96
SEMS	--	--	10	4	13	27	38
AIM	--	2	--	1	12	15	21
ICOM	7	2	1	2	2	14	20
Other	4	2	1	1	3	11	15

Total no. of respondents=72; Percentage of total survey population=86%.

*Source: *Museums Yearbook 1994/95*

8.1.2. Library:

The Library Association (inclusive of specialist groups) had the largest membership among the Nationals, and the findings were supported in the *Library Association Yearbook 1994* when cross-referencing by name of individual and/or institution. (2)

The result indicates that the number of library qualified staff in Table 3.8 did not generally equate into a comparable total of Library Association memberships. In addition, the overall figure in this category of membership is considerably lower than for membership in museum organisations. However, these data specifically relate to individual interviewees and/or institutions during the 1994 period (with follow-ups in 1995), and exclude non-respondents or other library staff. The survey also did not take into account affiliate membership or subscriptions to the publications of specialist groups and library organisations, which provide similar access to professional information as a full membership, but not necessarily the supportive network that a membership could offer.

The Library Association is the equivalent of the Museums Association in that it is the principal body representing the library profession in the UK since its establishment in 1877. The activities of the Association are equally all-encompassing in such areas as standards, legislation and the exchange of information among its members, as well as in the accreditation of national training programmes across Great Britain.

The Association is further comprised of a number of specialist groups which serve to bring together library professionals with common interests. For example, five survey libraries are members of the Rare Books Group, and in each instance, holdings of rare and special materials formed a significant part of the library collection, e.g. the Natural History Museum, the National Art Library, the British Architectural Library and the Wellcome Institute for the History of Medicine. The Local Studies Group has members notably in the Local Authority sector, and in the Museum of London, whose chief librarian has served on the Group's Committee. The subject focus of collections had bearing on membership among the medical libraries in the survey, all of whom

belong to the Health Libraries Group of the Library Association. Two Nationals, namely the Royal Air Force Museum and the National Army Museum, are members of the Aerospace and Defence Libraries, a subsection of the Industrial Group.

Membership in the Art Libraries Society (ARLIS) ranked second to that of the Library Association, to include over a third of respondents. Particularly, institutions of the fine and applied arts had visible representation in ARLIS as determined by survey responses (12 in total) and by membership details in the *ARLIS/UK & Ireland Directory*. ARLIS/UK & Ireland is “a non-profit making society whose purpose is to promote art librarianship and particularly by acting as a forum for the interchange of information and materials.” (3)

The Nationals had notably strong liaisons with the Society, as did members of the University sector. ARLIS also figured prominently in the network of library resources (q.v. national networks) and in the proactive support of its members.

Aslib (the Association for Information Management) had some representation in the survey population, most noticeably in the IT oriented institutions. For instance, the library of the Wellcome Institute for the History of Medicine was identified with Aslib membership and advanced IT projects; it was also listed with the ‘Computer’ special interest group. The Biosciences group of Aslib had institutional members in the Royal Botanic Gardens, Kew, and in the Royal Pharmaceutical Society. Both the London Transport Museum and Commonwealth Institute belonged to the special interest group, ‘One Man Bands’.

Membership of the survey population in The International Federation of Library Associations (IFLA) was difficult to ascertain, principally due to the number of sections and divisions which comprise the organisation, and the

general lack of knowledge of its activities by respondents. Membership is further confined to national associations or institutions, although there is a category of 'affiliates' (personal and institutional). Those institutions which belonged to IFLA, three were from the National sector and belonged to the IFLA Section of Art. The current chair of the Section of Art is the Chief Librarian of the National Art Library (Victoria and Albert Museum).

Membership in the 'other' category (4) included independent and specialist library organisations, such as the Cathedral Libraries and Archives Association (CLAA). Among the members of the CLAA are the librarians of St. Paul's Cathedral and Westminster Abbey. Marine librarians have representation in the Maritime Information Association, whose chair is Head Librarian at the National Maritime Museum. The Theatre Museum also serves as the UK headquarters for the specialist group, SIBMAS (Société Internationale des Bibliothèques et Musées des Arts de Spectacles) which is an international body and forum for libraries and museums housing resources on the performing arts.

The last two organisations have published directories to subject holdings in their respective disciplines. (5)

Table 8.1.2. Professional affiliations (library)

Affiliation	NAT	CG	LA	UN	IND	Total	% (n/39)
Lib. Assoc.	12	3	3	2	4	24	62
ARLIS	7	3	1	3	1	15	38
ASLIB	3	3	--	2	2	10	26
IFLA	4	1	--	1	--	6	15
Other	3	2	1	1	3	10	26

Total no. of respondents=39; Percentage of total survey population=46%.

Additional sources: *Library Association Yearbook 1994*; *Who's Who in the UK Information World*; *ARLIS/UK & Ireland Directory*; *Aslib Membership Directory*.

8.2. Networks:

In addition to membership data, sixty-nine respondents reported other types of networks in which they were involved at various administrative and professional levels. Internal networks were primarily associated with departmental liaisons within the parent organisation, whereas external networks encompassed affiliated institutions in the regional, national and international communities.

8.2.1. Departmental:

Departmental liaisons, i.e. internal networks, related mainly to those organisations with departmental structures. Consequently, the Nationals and larger institutions with formalised structures, comprised the majority of responses.

In the National group, two principal types of departmental networks were in evidence. Firstly, a select number of institutions have implemented a system of coordination of library resources. For example, the British Museum formed a Library Coordinating Committee to oversee the inventory of holdings and general management of resources of the departmental libraries in anticipation of the British Library move from the Round Reading Room.

A computerised network of library holdings among the curatorial departments of the Victoria and Albert Museum, as well as those of the Bethnal Green Museum, is managed centrally by the National Art Library. Additionally, library staff members are involved in the data entry of all book and serial collections (post 1987) of the departmental libraries in order to retain

uniformity and standardised records. A collections policy further serves to formalise the coordination of holdings and acquisitions of the libraries in the organisation. (6)

A second type of departmental network in the National sector consisted of shared study facilities. Both the Imperial War Museum and the National Army Museum, for instance, centralised their information services, so that catalogues to collections and curatorial expertise could be provided in the same location. In particular, the National Army Museum makes accessible book and object catalogues, representing the collections of all curatorial departments, in a designated reading room that is staffed by museum curators. The Natural History Museum has reorganised its services to create a general library which is the first point of enquiry for the various curatorial collections.

In the Central Government sector, the Library of the Royal Botanic Gardens, Kew, and the British Film Institute Library and Information Services have mandates to serve the departments of their respective organisations. In each instance, the departments were linked with computerised access to the library and further maintained an internal communication network; for example, the BFI Library and Information Services collaborated with the National Film Archives division on a joint database, SIFT, which is accessible throughout the BFI organisation.

Another type of network between departments was reported by the Royal Academy of Arts, whose library liaises with the Education division of the institution. A section of the Royal Academy Library provides materials suitable to the curriculum and research requirements of students. Instructors from the Education division forward suggestions for acquisitions, and address issues on resource provision in conjunction with library staff.

Approaching a departmental form of liaison is the library-museum associations which formed a segment of the survey population, and were present in all five survey sectors. Twelve associations governed by a single parent organisation were of this type and they reveal the mutual support that can be achieved between two historically similar collecting institutions. In the University sector, for instance, the Royal College of Surgeons Library houses the books and personal papers of John Hunter, whose medical specimens are housed adjacent in the Hunterian Museum. A similar situation exists in the Petrie Museum which adjoins the Edwards Library of Egyptology. The Local Authority sector has also benefited from shared museum and library complexes as in the much cited examples of Lewisham and Bexley.

The advantages of such an association has been commented upon by advocates of the Free Library and Museum Movement who noted that information is inherent and complementary in both artefact and text.⁽⁷⁾ Victor Danilov has brought the argument to the twentieth century in his research on shared cultural facilities in the U.S. Among the benefits of a library-museum partnership are the cost efficiencies in service provision and resource allocation and the centralising of a community core of museum/cultural activities.⁽⁸⁾

8.2.2. Institutional:

The greatest number of networks in the survey population were reported to be informal liaisons between institutions, and especially within the Inner London core. The subject focus of collections largely determined the type of liaison. For instance, the Royal Armouries have contacts with the Wallace Collection, both of which house collections of arms and armour. Similarly, the Petrie Museum has a curatorial network with the British Museum's

Department of Egyptian Antiquities, and the British Architectural Library liaises with Sir John Soane's Museum in relation to its holdings on art and architecture. The Silver Studio Collection, which holds resources pertaining to William Morris and his contemporaries, often consults the William Morris Gallery in Walthamstow and the two institutions share contacts at the Victoria and Albert Museum.

These 'thematic' liaisons were particularly evident in the Independent sector. The Chelsea Physic Garden maintains links with the Royal Horticultural Society whose library served as the model for its own holdings. The London Canal Museum reported that it communicates with the Canal Museum at Stoke Bruerne on issues of curatorship and collections. On the subject of philately, the National Postal Museum has an informal network with the Postal Museum, Bath. The personalia museum, Dr. Johnson's House, is associated with ties to the birthplace museum of Dr. Johnson in Lichfield.

The University group as a whole has one of the most developed institutional networks in the survey. The University of London, comprised of colleges such as Imperial, King's and University College, and institutes such as the Courtauld, is networked via the library system LIBERTAS. In addition to library holdings, a separate union list of periodicals held by the consortium libraries is searchable on the LIBERTAS system.

Ties with the University of London are further maintained by museum organisations on an institutional basis. The National Maritime Museum, in association with Goldsmith's College, offers short course programmes under 'the Open Museum', an initiative in continuing education. One course available involved the Maritime Information Centre on how to utilise library and archival resources in research. Both the Wellcome Centre and the Wellcome Institute for the History of Medicine formally liaise with the Department of the History,

Philosophy and Communication of Science in University College, and the Department of the History of Art (History of the Print module) has lectureships conducted by staff at the British Museum Department of Prints and Drawings.

Two other instances of close associations between a museum organisation and the academic sector are the MA course in Design History offered by the Royal College of Art in conjunction with the Victoria and Albert Museum, and the resource partnership between the Science Museum Library and Imperial College. In the latter example, the sharing of College premises has resulted in the Science Museum Library to become merged with the College library computer system and to combine functions such as on-line acquisitions and cataloguing, and amalgamate reference and periodical collections. The user profile of the Library has subsequently altered so that students taking courses in Science Communication and in the History of Science and Technology now exceed the total of curatorial staff supported by the holdings of the Library.

8.2.3. Regional:

The Local Authority group were involved in both regional representation and regional networking, and this was particularly evident in the Outer London region where distribution of Local Authority institutions was most prominent (q.v. 3.4.1.). A common type of network in the group was the establishment of a museum service to manage a number of museums and heritage sites in a given borough. For instance, the Newham Museum Service has responsibility for the North Woolwich Old Station Museum and the East Ham Nature Reserve among other sites. In Sutton, three historic houses and a heritage centre are under the management of the borough's Heritage Service.

Liaisons with local history societies and related bodies also played a significant role in regional involvement. Each Borough represented in the study had one or more societies whose sphere of activity was linked to that of the survey institutions. In particular, local studies libraries and/or complexes served as meeting points for such activity, e.g. the Lewisham Local History Centre and Bexley Local Studies Centre. Certain national associations also maintained branches in Borough libraries. The Historical Association has representation in the central libraries of Croydon and Hampstead, among others.

With the reorganisation of Borough boundaries in the 1960s, networks have become established which share resources and local histories of former regions or neighbouring counties. The Kingston Local History Room liaises with the Surrey County Record Office which holds archives pertaining to the Borough and with the Surrey Archaeological Society. Regional societies such as the Kent Archaeological Society includes members from the museum and library communities of Bexley, Bromley, Greenwich and Lewisham.

In the museum community, the South East Museums Service (SEMS) works directly with local bodies, for example, the London Museums Service (LMS). The LMS serves as a regional body for the museum community (local authority and independent), and supports the activities of a number of special curatorial groups. For instance, the medical museum network is comprised of a group of museums and related institutions in the Greater London area which house collections of medical interest. A promotional brochure on the museums, as well as an education pack for teachers, has been made available through the LMS and the London Museums Education Unit. Other joint ventures between curatorial groups and the LMS have led to such brochures as 'Writers' Houses in London', 'Museums on the Victoria Line' and 'A Day Out in Hampstead'.

An additional project involving curatorial groups concerned the work of the South East Collections Research Unit which undertook to record over 1,000 natural science collections held in museums, universities and colleges. The UCL Geology Collections, the Horniman Museum and the Natural History Museum were included in the resulting directory.(9)

The Greater London Archives Network (GLAN), founded in 1982, serves as a regional body which is responsible for local authority archives and the maintenance of professional standards. Organisations with extensive archival holdings such as Sutton Heritage Service and Kingston Local History Room belong to the GLAN network. In the library community, LASER (London and South Eastern Library Region) is a similar regional body which maintains a union catalogue of member libraries and coordinates the lending of book stock. The Vestry House Library is one of the Local Authority participants in this scheme.

A recent LASER venture was the implementation of NEWSPLAN, a union listing of newspaper holdings in member organisations. Hall Place at Bexley, Lewisham Local History Centre, Vestry House in Walthamstow, Bruce Castle Museum in Haringey and Kingston Local History Room were among the organisations which assisted in the project.(10)

According to responses, the National, Central Government and University sectors had less formal involvement in regional networks than that shown in the Local Authority and Independent sectors. The London Art Libraries Consortium was one of the more specific liaisons reported. The Tate Gallery Library, National Art Library and the British Architectural Library are permanent representatives and they also participated in the London Resource Coordinating Committee of the University of London.

Other forms of regional networks were those maintained between survey institutions and their respective branch museums. The Nationals are represented with four branch museums in the present survey, although none were situated outside the boundaries of the Inner London core. Rather, several oversee offsite branches located beyond the Greater London area. For instance, the Natural History Museum Library Services is networked with the Library of Tring Zoological Museum, and the Science Museum Library liaises with the libraries of the National Railway Museum at York and the National Museum of Photography, Film and Television Museum, Bradford. The Tate Gallery is responsible for the St. Ives branch which will develop an information unit in conjunction with staff from the main Library. In 1996, the Royal Armouries will have located much of its collections, as well as the Library, to a new site in Leeds as part of a plan to bring a national resource to those regions further afield from the capital.

In the Central Government sector, the Crafts Council and the South Bank Centre Exhibition Department (in connection with the Hayward Gallery) had formal ties to the regional Arts Councils and various local arts organisations. The Iveagh Bequest is the headquarters for English Heritage's Historic Properties London Region branch and the Historic Royal Palaces Agency has responsibility for the palace estates in the Greater London area, including Kensington Palace. Future plans involve the establishment of computerised links among the Agency's sites to consolidate holdings and collections information.

8.2.4. National:

The Nationals, by nature of their status and mandate, provide curatorial support and advice to institutions throughout the UK, such as the National Army Museum's role as an advisory body to regimental and corps museums both regionally and nationally. The libraries of the Nationals are accorded a comparable role in their respective subject areas, and individual staff members often represent their institutions on national committees, specialist groups and associations.

Among the largest network of this kind in the survey population is the National Coordination of Art Library Resources (NCALR) begun in 1978. (11) Under the aegis of ARLIS/UK & Ireland, the members of the Coordination committee include library staff from the Victoria and Albert Museum, the Tate Gallery, the British Architectural Library and the Courtauld Institute of Art; the first three institutions are permanent representatives. Thus far, the NCALR has been responsible for a number of projects such as VALIP, the Visual Arts Library and Information Plan. VALIP has put forth several recommendations in the coordination of art resources throughout the UK, one of which involves an update to the ARLIS Union List of Art Periodicals. This project has been initiated by the National Art Library, which has already assisted in the compilation of a directory of art and design documentation.(12) NCALR further liaises with and consults another national body, the British Library Standing Committee on Art Documentation (SCOAD) which serves as a permanent consultative committee and oversees some of NCALR's activities.

The LASSI (Larger Scale Systems Initiative), of UK ^{Consortium} Museums brought together nine institutions to produce a detailed analysis and specification for collections management software. The software has been specifically designed

for the artefactual collections and incorporates MDA (Museum Documentation Association) data standards, specifically SPECTRUM.⁽¹³⁾ The collaboration of LASSI members resulted in a requirement specification that is being developed as a national model, and the chosen collections management system, MultiMIMSY, which supports the specification, will be available to any museum outside of the LASSI consortium. Member institutions include the National Museum of Science and Industry (the Science Museum, the National Railway Museum, York, and the National Museum of Photography, Film and Television, Bradford), the Horniman Museum, the National Maritime Museum and the Imperial War Museum.

In the Follett Report, university and higher education institutions are encouraged to participate in the national network, JANET (Joint Academic NETwork), as part of an individual institution's information strategy.⁽¹⁴⁾ The Science Museum Library (via Imperial College), University College London libraries and the British Architectural Library are among the survey organisations which are established JANET participants. Furthermore, the libraries of the Science Museum (via Imperial College) and University College are members of CURL (the Consortium of University Research Libraries) which has made available members' holdings on the OCLC Online Computer Library Centre. The BLDSC (British Library Document Supply Centre) is another national network pertaining to library resource sharing among universities, and other participating institutions. Twenty-seven survey institutions reported to belong to the BLDSC network.

The Independent sector had several examples of liaisons on a national level. The Royal Pharmaceutical Society of Great Britain serves as the professional lead body for the UK in support and in producing recommendations. An extensive publishing programme assists in the

dissemination of national guidelines and reference sources for the pharmaceutical profession. The Royal Institution of Great Britain, in conjunction with the Royal Society and the British Association for the Advancement of Science, are responsible for the establishment of COPUS, the Committee on the Public Understanding of Science. One of COPUS' activities is to focus attention on museums as important sources of material concerning the sciences. The Wellcome Centre is a COPUS supporter, and the library of the Science Museum maintains the COPUS Media Monitor Archive .

On a less formal level, Independents such as the United Grand Lodge of England and the Marylebone Cricket Club serve as national headquarters for their respective subject areas. Consequently, the two institutions are involved in national liaisons and field numerous enquiries from throughout the UK.

8.2.5. International:

Membership in international organisations, as outlined in the section on professional affiliations, subsumes the majority of networks reported in this category, e.g. IFLA and ICOM affiliations. There were, however, noted individual ties to international organisations; for instance, in the Royal College of Music whose Department of Portraits and Performance History is the UK headquarters of RIDIM (Repertoire Internationale d'Iconographie Musicale), the Florence Nightingale Museum which has close links to the Florence Nightingale International Federation (Geneva), and Dickens House which serves as the headquarters for the Dickens Fellowship and its branches worldwide. Similarly, the Salvation Army International Heritage Centre acts as a head office for salvationists working in national and overseas communities.

Prominent liaisons were especially visible among the Nationals due to the importance of their research activities in the international community. Likewise, larger institutions undertaking scientific programmes, such as the Royal Botanic Gardens, Kew, the Wellcome Institute for the History of Medicine and the Royal Pharmaceutical Society maintain world-wide associations in their respective fields.

One noteworthy project of an international status which involves several survey institutions is the compilation of the *Art and Architecture Thesaurus* under the supervision of the Getty Art History Information Program (AHIP). Members of the project include the National Art Library, the Courtauld Institute of Art, the Tate Gallery and the British Architectural Library. These same institutions are networked with the national and international branches of the Art Libraries Society and contribute to the many committees which concern professionals working in art libraries, whether public, academic or special (e.g. museum).

CIDOC (the International Committee for Documentation of the International Council of Museums) also liaises closely with bodies such as the Getty Art History Information Program, CIMI (the Computer Interchange of Museum Information) and ISO (International Organisation for Standardisation). In addition to activities concerning terminology control and documentation standards, CIDOC has organised a working group on Information Centres. This group, formerly chaired by the librarian of the Science Museum, promotes museum information centres and has compiled a directory of centres situated in the UK and abroad.

Another world-wide network embracing a number of survey institutions is the OCLC Online Computer Library Centre. As mentioned in the national context, university establishments under CURL have an arrangement in which

nearly 2.5 million bibliographic records of member libraries are now accessible on the OCLC Online Union Catalogue (OLUC). Libraries of research institutions such as the Royal Botanic Gardens, Kew, the Wellcome Institute for the History of Medicine and the Natural History Museum are similarly connected to the OCLC network, but have not made their holdings available on the system.

New technology has further enhanced the parameters in which an organisation may become involved on an international level, i.e. principally via the Internet. A sample of National and University institutions maintains web pages with hyperlinks to affiliated organisations in the national and international sphere. These links are generally 'thematic' and connect to organisations with comparable collecting and/or research mandates. The Natural History Museum and the Victoria and Albert Museum are two survey institutions with web sites that offer descriptions of holdings, including those of their libraries. Additionally, network users can 'telnet' to the library catalogues of the respective organisations and search the bibliographic data. An information service is, thus, provided to a wider public beyond the geographic confines of the resources themselves.

Table 8.2. Networks

Network type	NAT	CG	LA	UN	IND	Total	% (n/69)
*Departmental	12	3	2	3	4	24	35
Institutional	18	9	10	9	21	67	97
Regional	5	7	12	3	5	32	46
National	19	3	2	4	8	36	52
International	12	3	1	3	5	24	35

Total no. of respondents=69; Percentage of total survey population=82%.

*Refers to a department within an organisation, not an external or government department

9. SUMMARY:

9.1. Overview:

In the broadest terms, there were larger numbers of libraries housed in or associated with museums in the Greater London area than described in published sources, although findings suggested that wide parameters existed in what constituted a 'museum library', i.e. from a service facility to an integrated curatorial collection (2.1.2). As a consequence, organisation of the library and its role in relation to the parent body varied accordingly. More defined roles generally corresponded to those institutions supporting libraries which were formally organised and professionally staffed (3.4., 3.6.).

Data were also significantly correlated to the sectors under which the survey libraries were grouped. These designations indicated, for instance, that the National and nationally funded institutions had the most comprehensive library facilities and services, whereas the Independents and smaller institutions of the non-national population showed considerable variation in library provision (5.-7.). By default, funding arrangements specific to certain groups and/or maintaining bodies had a visible effect on the state of the libraries surveyed (4.).

The amount of data available for each sector per survey category had additional bearing on the results, as may be gauged from examining the response rates. Overall, there was a high level of response in each of the main survey categories, with a mean of 71%. A response rate approaching 100% was recorded for *Administration and Staff*, and for subsections of *Collections* and *Catalogues*. These last sections related to traditional areas of library provision. However, queries requesting statistical data for holdings, readership

figures and numbers of enquiries resulted in fewer responses. *Finance*, in particular, had the least comparable data, especially in the Local Authority, University and Independent sectors.

Average percentages concerning sector responses further correlate with the general findings that the Nationals had the highest representation and most inclusive data in all survey categories. The nationally funded institutions in the Central Government group ranked second in terms of averages, followed by the Local Authority and University sectors; the latter showing upper level figures due to a select number of larger research institutions which consistently ranked high in survey categories.

Table 9. Average percentage (%) of sector responses per survey category

Survey Category	NAT	CG	LA	UN	IND	%Average per category
Administration and Staff	98	97	96	97	97	97
Finance	78	67	17	14	14	38
Collections	98	93	95	96	87	94
Catalogues	83	75	65	77	50	70
Services	84	84	79	71	69	77
Networks	69	45	51	47	39	50
%Average per sector	84	77	67	67	59	71

Total no. of institutions=84; Percentage of total respondents=100%.

9.2. Summary Recommendations:

In terms of individual findings, the patterning of sectoral responses was closely related, but did not fully encompass the qualitative variances which allude to the unique nature of the museum library. In principle such variances

were associated with two types of relationships which the survey categories repeatedly touched upon during the analysis of the compiled data, namely:

- (1) the internal relationship of the library and its services to the activities of the museum and/or parent organisation
- (2) the external relationship of the library to the wider community

The degree to which both these relationships were either exclusive of each other or interdependent was considered to be a main defining point for the role of a given library. Particularly in specific sections of the survey, the context of the library, its role and function, was emphasised by certain internal and external factors upon which the summary recommendations have largely been based.

9.2.1. Administration and Staff:

MGC Registration

A prominent external factor affecting the survey libraries in the population and directly bearing upon the museum community is the Registration Scheme of the Museums and Galleries Commission. Under the Scheme, museums are required to offer access to curatorial advice and study facilities as part of an organisational mandate. Survey findings revealed that MGC registered institutions in the population did provide for libraries, though to varying degrees of maintenance.

Currently, however, the Scheme does not directly allude to the provision of libraries in the fulfilment of this basic requirement (1) and, hence, lack of

recognition on an official level may lead in the long term to the library becoming incidental to a museum's prioritisation of its service functions.

- Guidelines in registration should clarify the parameters of service and the extent of provision in the area of study and research facilities, such as libraries, which can offer essential support to the various core activities of the organisation, as well as to the enquiring public.

Importantly, the Scheme is further being identified with priority funding from regional bodies, e.g. Area Museum Councils, and from national sources, e.g. the National Lottery. If the museum library is not brought under the scope of the Scheme, there may be additional consequences on the status of the library and its funding allocations within the parent organisation.

- Recognised museum activities as outlined by the MGC Registration Scheme must include resource maintenance and, by extension, internal funding allocation by individual institutions to support libraries and associated research facilities.

Status of the library

The extent of interdependence of the library is principally determined by the position of the library in relation to the parent organisation. Levels of service provision, financial allocations and staffing, are among the factors affected by the status of the library. In the current survey, the stratification of the population by governing body (i.e. sector) indicated to a certain degree the structure of the organisation and, accordingly, the position of the library and its relative parity.

For instance, the majority of Nationals and nationally funded institutions maintained library departments or administrative units with comprehensive collections, services and professional levels of standards on a par with comparable departments. A cluster of University and Independent institutions also ranked highly in terms of these criteria. Although the last must be qualified by noting that they were principally comprised of larger associate libraries, i.e. not governed by a museum body, in which the library and museum formed separate departments or units under the same parent organisation. Likewise, the Local Authority sector revealed higher levels of library provision among survey libraries in shared complexes in which the line management was joint for both the library and museum.

Aside from these examples, over one half of the population revealed that internal networking with library officials and/or parity in the maintenance of library collections were not significant on all levels.

- Whether a library forms an administrative unit or an integrated part of an organisation's collections, parity must be achieved in terms of its maintenance and perception within the organisation.
- Similarly, there should be parity in reporting procedure for officials in charge of library collections as for those supervising related curatorial collections.

Professional staff

It further follows that a library collection and/or facility should be managed in a professional capacity. Survey findings showed that less than half of the population employed library qualified staff to maintain library holdings. These

institutions were principally those which administered formalised structures. A number of respondents in the Independent and Local Authority groups stated that a museum professional managed both the general (i.e. museum) and library collections. In two instances, a librarian had initially set up the collections and had prepared a procedures manual for use by successive officials, i.e. non-librarians, in the museum organisation.

- Every museum should employ a professional librarian to manage its information and research resources. Alternatively, library professionals as staff or consultants could be brought in to administer library collections and train museum professionals on a contract basis and/or provide documentation relevant to the care of the collections.

Training

The issue of training had equal bearing on the management of library collections, particularly in the areas of acquisitions and intellectual access (i.e. cataloguing). Since the late 19th century, the professions of librarian and curator have developed independently, and liaisons continue to lean toward their respective communities, rather than across professions. The divide is potentially increasing with recent vocational training schemes (S/NVQs) which are narrowly focused on specific sectors of the workforce.

- Training across the museum and library professions must be encouraged, and should also include the archives profession (e.g. Society of Archives) where applicable. For example, consultation between the Museums Association (MA) and the Library Association (LA) could result in the creation of training modules which would be implemented in respective professional programmes. Hence, the MA might offer a course module on managing libraries and related resources based on LA guidelines of practice.

Analogously, the LA could support the training of librarians for employment in a museum environment with input from museum organisations who can readily identify the needs of their community.

Special interest group

Presently, the Art Libraries Society (ARLIS) remains the only body in the UK which offers guidelines and support to those individuals working in museums and related institutions.(2) It is, perhaps, no coincidence that libraries with ARLIS affiliations were among the most developed in terms of collections and services. Thus far, there is no other special interest group to represent the needs of the library profession in the wider museum community, and this situation can only lead to a greater lack of awareness between the two communities.

- With an estimated total of over 2,000 museums and related institutions in the United Kingdom, it is recommended that a special library group be formed to provide a forum for staff managing libraries and library resources in museum organisations. The Museums, Arts and Humanities Division (MAHD) of the Special Library Association in the United States could serve as a model in the establishment of such a group.

9.2.2. Finance:

Museum funding

The funding available to each survey sector had repercussions on all aspects of library provision and, not least, on the state of the library within the

parent organisation. The Nationals, which are supported directly by government, have a visible mandate to serve the nation, on behalf of whom their collections are held in trust. Thus, their respective libraries serve a comparable role and they have been shown to be financed accordingly. Certain nationally funded institutions in the Central Government group also managed libraries with specific budgets to maintain holdings of national stature. Notwithstanding, the size of monies allocated by the parent body to their libraries for acquisitions and maintenance tallied less than 1% of the grant-aid received by three quarters of the population represented in Table 4.1.1. In addition, public funds from the newly established National Lottery scheme remain oriented toward capital projects, and do not specifically assist smaller programmes which may include the provision of a museum library.

Among the non-nationals and smaller institutions of the University and Independent sectors, funding levels were basic and reliant on the 'benefits' of charitable status. Competition for grants and support was high in these groups due to applications being sought from the same sources; the University sector showing particularly restrictive funding availability. As a consequence, institutions were forced to prioritise their needs in funding applications, and the museum library, which rarely has a public face, was not granted direct funding for its management.

- Specific funding allocations or alternative sources of funding from government bodies should be made available to museum organisations managing library collections, rather than the present situation involving large single sources which encourage capital projects and promote sectoralism. Cooperative bidding between institutions to support common collecting mandates could be another means of acquiring grant-aid targeted to specific projects.

Self-engendered income

Funding specific to libraries was limited among the population, and this was common across all sectors. With the increasing trend toward self-engendered income, various schemes were in place by individual libraries to supplement their respective budgets and to maintain an organisational mandate to serve the public, in addition to staff members. The Maritime Information Centre Library of the National Maritime Museum has introduced research fees to compensate for the use of physical and staff resources. At the British Film Institute, membership fees were in place for access to the library, and the Sir Percival David Foundation and the British Architectural Library both maintained day and/or weekly charges for external researchers.

A select group of formally organised libraries with research mandates acted as publishers and income was generated by the publication of reprint facsimiles and the 'on-demand' publishing of certain specialist works, for example, in the Imperial War Museum. The libraries of the Natural History Museum and the Wellcome Institute for the History of Medicine were among those which produced monographic guides, and serial titles were published by the British Architectural library.

- Libraries, in consultation with the parent organisation, could consider charging research fees or membership dues in order to supplement funding levels for maintenance and acquisitions. Additional funds could be procured from publishing ventures where the research mandate of the organisation can be supported and might further include 'on-demand' publishing of designated titles.

National Lottery

At present, the Department of National Heritage remains the principal government representative for fiscal arrangements to libraries and it also oversees one of the largest sources, the National Lottery fund. The Library Association and relevant professional organisations should take an active part in the setting up of guidelines with the Department of National Heritage in the dissemination of funds, particularly those generated by the National Lottery. Thus far, there has been limited indication that special libraries and/or library collections of museum organisations are fully within the scope of eligibility for monies allocated via the National Heritage Fund.(3)

- Special libraries and library collections housed in organisations, such as museums, should be made eligible for lottery funds. In this regard, the library profession should be lobbying for widening the scope of eligibility, as well as acting in an advisory role to government and to the library community on the issue of funding criteria.

Sponsorship

Collaborative arrangements between the library and the parent body to target specific monies and/or sponsorship is another means of acquiring funds rather than via a hierarchical administrative process or by separate applications. The research mandate of the museum is one of the areas in which the library is most qualified to support and this has been capitalised upon by the Royal Armouries in its partnership with Cuadra Associates in the development of the

STAR system (4); a collections system which will contain records of both the museum and library, and will serve as a future resource for the research public. In the recent Millennium Commission bid of the British Museum, the creation of an information centre as part of its Great Court project will be partially funded by corporate monies, i.e. the Annenberg Foundation. On a smaller scale, the Florence Nightingale Museum has approached medical interest groups to support its resource centre as a facility of growing recognition among academics and nursing historians.

- Corporate sponsorship initiatives might be utilised in raising the profile of libraries as important centres of research for a broad range of academic, professional and public groups.

9.2.3. Collections:

Collections policy

It is the foremost mandate of a museum library to support the holdings of the parent institution by selecting materials and building a complementary collection in relation to the organisation's overall collecting objectives. The survey results showed that the library was strongly correlated with the foundation of the museum organisation and the subject area of collections, and in this way a basic mandate was achieved by the general population.

Notwithstanding, the comprehensiveness of library collections in terms of subject breadth and in the range of media held by the survey libraries varied considerably. The determination of the scope of the library has meant the difference between a specialist reference collection for staff and a larger and,

often, more general collection for the use of staff *and* the public whom the organisation is mandated to serve. For instance, the National Art Library has produced a comprehensive policy for the development of its collections in an effort to accommodate its tripartite role as a staff library, curatorial collection, and publicly accessible resource. In addition, the NAL policy also serves to coordinate the acquisition mandates of the curatorial support libraries within the organisation in order to avoid duplication of holdings and resources. (5)

- A collections policy which defines the subject area(s) and scope in which the library should acquire materials, book and multi-media, must be developed in joint consultation between library staff and the museum administration. By default, such a policy will have bearing on the type of readership of the library. In larger organisations which maintain more than one library, the policy should also clarify the scope of collections and acquisitions per library facility/collection and seek to coordinate these holdings.

Finance of library collections is inextricably linked to the policy procedure and to decisions concerning scope and size of resources. For instance, the monies allocated for book and serial purchases may be restricted to specific subject interests or types of publications, so as not to compete with collections acquisitions in the parent organisation. Hence, the extent of interdependence between the library and organisation is most notably determined at this stage as well. Another factor bearing on the relationship is the question of whether the librarian has jurisdiction over the funds allocated for acquisitions and collections development. In those libraries which manage the finances allotted to them, collections were more defined in scope and greater numbers of current reference materials were available to users.

- Divisions of funds allocated to the library might be established between library staff and the administration so to create a balance in collections acquisitions in the organisation as a whole. A collections policy should further identify the official or department responsible for acquisitions, preferably the librarian, and accordingly provide a statement on budget allocations.

Special collections

A significant number of libraries in the survey was identified with holdings of special and rare materials in their respective subject areas. These collections were of particular interest to researchers, and assisted in providing the library with a more visible profile in the wider community. However, the levels of documentation and/or maintenance of such materials were not always on a par with other collections.

- With the current review of museum policy which has emphasised the recognition of resources of national importance for posterity and priority funding, special library collections housed in and/or associated with museums and related institutions should be properly maintained and documented.

The use of special collections in an exhibition has been beneficial in further bringing about a public awareness of both the library and its holdings. The National Art Library, the British Architectural Library and the Library of the Wellcome Institute for the History of Medicine manage exhibition galleries to showcase their respective collections for the visiting public. Smaller institutions have also utilised special library holdings in an integrated museum exhibition to successfully enhance thematic displays.

- It is suggested that special collections should be considered for exhibition support in order to utilise their information content, as well as their aesthetic qualities, to form or complement a museum display and/or as a means to promote the library holdings to the visiting public.

9.2.4. Catalogues:

Bibliographic description

Levels of cataloguing were primarily linked to the qualification of staff; for instance, the lack of qualified librarians in the population may be responsible for the varied standards in bibliographic description and for the inconsistent designation of subject headings among the majority of institutions. As a consequence of such standards, the extent of intellectual access to collections was affected, most notably in automated systems which rely on the consistent application of controlled terms. Similarly in this regard, the extensive use of in-house rules (e.g. non-AACR2) had implications in procedures for the exchange of data between organisations via electronic environments.

- Professional standards (e.g. ISBD(G) and AACR2) must be consistently applied in the cataloguing of library collections and in the designation of adequate forms of intellectual access to information held by the library, whether in card and/or electronic formats.

Shared description

Access to information in the parent organisation as a whole had particular bearing on the library and, not least, in relation to the general documentation standards of all the organisation's collections. Museum data standards and specifications for information handling are comparable to the library environment. The Museum Documentation Association has based its own standards on library practice and is responsible for the MDA Terminology Working Group which encourages the use of terminology sources such as the Art and Architecture Thesaurus and the Gazetteer of Place Names in object documentation.(6) Concurrently, there has been a select group of reports which discuss the applicability of MARC format for object and textual records in automated environments.(7) In the survey population, the library of the Royal Botanic Gardens, Kew, has successfully integrated the cataloguing of its books and art works using MARC fields. (8)

- Familiarity with both museum documentation schemes and library cataloguing standards should be encouraged across the professions with the view to sharing common points of practice, in particular with application to automated environments in which the exchange of data can be achieved. Special interest groups of the Library Association (e.g. the Cataloguing & Indexing group) and/or those of the Art Libraries Society, in conjunction with the Museum Documentation Association, might collaborate on joint standards for the purpose of making accessible all 'information' in a museum and/or library organisation.

Terminology control

The aspect of collaboration on a national level was already evident in the population, especially in regard to terminology control with which both museums and libraries had particular commonality. In the National sector, the libraries of the Victoria and Albert Museum and the Science Museum worked with museum staff and external bodies in the compilation of subject and name authority lists. The MDA Terminology Working group, as mentioned supra, was further involved with the UK museum community in a similar endeavour. National institutions were also participants in international projects, for example, the National Art Library and the British Architectural Library served as contributors to the Art and Architecture Thesaurus. The activities of CIDOC (the International Committee for Documentation of ICOM) were similarly affiliated with international efforts to produce terminology standards with input from members of the library and museum communities.

- A joint working group of librarians and curators on a national level, and where applicable in an international capacity, should be established to undertake the compilation of subject headings and related terminology control for standardised access to textual and object media.

Integration

The integration of catalogues provides one of the potentially highest means of interdependence; for example, the National Army Museum is one instance in which the integration of collections showed a greater unity of purpose between the Department of Printed Books and the other curatorial departments.

Collections from all departments have become accessible on an automated system, &MAGUS. Likewise, the card catalogues in the centralised reading room jointly hold object and book records and maintain similar points of access and common thesaurus terms.

Another recent situation involving integration concerns the Royal Air Force Museum which has been seeking a collections management system for the whole organisation and all holdings are to be integrated, including those of the library. Concurrently, the subject headings list of the library is being utilised to devise a comprehensive thesaurus, so that subject terms may be applied to each curatorial collection. The ability to search across fields *and* collections is a required specification for the new system.

- It is suggested that the integration of catalogue formats, whether print, card or electronic, may assist in the standardisation process in order to centralise all media and thereby create a 'corporate store of knowledge'.

9.2.5. Services:

Information service provision

Library and/or study facilities were available in nearly 100% of the total population. The Nationals and larger institutions were equipped to offer a comprehensive range of services attached to such facilities, whereas comparable services among non-nationals and smaller institutions were at a more basic level and often subsumed under general museum operations. Notwithstanding, those libraries forming a centralised facility shared a common function to serve as an information service to the organisation and to outside

groups by answering telephone and postal enquiries. Most prominently among the Independent sector, enquiry services were centralised to answer queries relating to library and museum collections, e.g. the BT Museum and the Wimbledon Lawn Tennis Museum. Among the larger institutions, the Maritime Information Centre serves as a notable example of an organisation's efforts to amalgamate its extensive information services and sources under one department.

- It is suggested that the library should actively serve as an enquiry service for the whole organisation and to external groups interested in the collections of the organisation. Where appropriate, the library should further coordinate internal information services or be part of a central enquiry unit in its capacity as a significant information resource.

The development of an information policy to advance the coordination of information service provision was in a nascent stage in much of the survey population. The Nationals and larger research institutions were closest in approaching a collaborative effort to link information units and/or departments within the organisation; this effort being assisted by facsimile equipment and/or internal e-mail, and/or the designation of an official to oversee computerised systems. The enforcement of a specific policy in which an 'information manager' (9) was positioned to assist in the collation of data sources and records of the *whole* organisation was not widely implemented at the time of the survey. Rather, in the follow-up stage of the study, the Royal Botanic Gardens, Kew, reported that it was in the process of coordinating the departments of library and archives, the computer section, media resources and the editorial unit, all of which were to become answerable to a 'Head of Information Services'.

- It is recommended that an information policy be jointly implemented by librarians and by those staff members involved in data handling so that the collation and linking of data sources and collections records within the organisation may be realised. Further to this, it is suggested that a library/information manager be designated to enforce the policy and to ensure efficiency in the coordination of data handling, communication and related services.

Service policies

In examining the numbers of visitors and enquiries received by respondents in the survey, museums and their libraries are undoubtedly looked upon by the research public as a ready source of information. The composition of the primary and secondary users consulting the holdings of these organisations also indicated the information potential of the survey population.

Yet, the staff of museum organisations across the sectors were divided on the level of responsiveness to external groups that their respective organisations should take. Although museums are mandated by charter to public right of access, libraries, in the majority of instances, were concentrated on a more limited and specialised clientele. Such is the 'grey' area in which museum libraries were placed in the survey population, i.e. the paradox of being both a special *and* public resource.

This divide was in evidence across the sectors. For example, those Nationals which were staff-oriented designated themselves as 'libraries of last resort' to outside readers; thus, preserving their function as a special library. The focus on internal use, however, allowed for a diversification of services, e.g. staff loans, interlibrary loan schemes and abstracting and indexing.

Libraries which were mandated to serve a wider readership had on the

whole a smaller range of services and the extent of accessibility to collections also varied, but most institutions retained 'closed' stacks. Limited financial resources and staff availability were further linked to decisions concerning access levels, advertised openings and prioritisation of services to select user groups.

- Policies regarding access and the extent of user services to staff and outside readers should be established between library personnel and the administration in order to ensure appropriate and beneficial use of library facilities and/or collections within the scope of an institution's physical resources and staff availability.

Shared services

In the instance of associate museums and libraries in cultural and academic complexes, limitations in individual services were frequently overcome by a sharing arrangement. This was particularly beneficial in view of fiscal restrictions, in addition to the concentration in one complex of complementary subject sources. The Local Authority and University sectors had examples of each, and it is interesting to comment on the fact that this form of partnership successfully accommodated the general public in the former group, as well as researchers in the latter sector.

- It should be determined if libraries in a shared complex or in the vicinity are providing information or services which might be utilised to support the museum organisation in its research needs. In the case of similar objectives in collecting and service provision, especially in relation to smaller organisations, the possibility of combining services in the formation of a joint information centre or other form of partnership might be considered.

Publications support

Collaboration of services on an internal level was significant in relation to publication support. The survey population revealed high incidences of involvement in publishing and libraries also showed initiatives as publishers in a segment of the population; these findings underlined the shared research mandate of the library and the parent body as a primary function in their sphere of core activities. Although the levels of support were not equal across the sectors, library officials and museum staff were more closely linked in partnership by this activity than any other surveyed.

- The potential for close collaboration between library staff and museum members in publishing support could be an area for the implementation of guidelines on aspects of service provision and acquisitions. In the recognition of its research services, appropriate levels of funding should accordingly be allotted to the library in order that it may fulfil its role in this core activity to optimum benefit.

Statistics availability

With renewed emphasis on Performance Measurement and the introduction of quality indicators linked to specified services in both museums and libraries, consistent data keeping has become an essential task in the fulfilment of quotas. However, survey queries concerning statistical data in such areas as holdings, visitor figures and library enquiries amounted to fewer responses and less comparable data among the sectors. The Natural History Museum is one example in which library statistics were gathered on a regular basis and these

data were effectively utilised in a survey of library services and in the production of an annual departmental report which highlighted aspects of library operation and activity in relation to the parent organisation.(10)

- Without appropriate data gathering procedures, there may be implications in the provision of certain services and, not least, on funding allocations to the library. It is suggested, therefore, that library and museum staff establish an agreed range of functions for which statistics would be maintained and reported on a regular basis.

9.2.6. Networks:

Professional networks

Networks represent the varying extents to which interdependence can be achieved among the library, the museum and the wider community. Each of the preceding survey categories was involved with, or potentially encompassed, a form of networking scheme. An important factor about these networks was the participation of the population in an arrangement which entailed some surrendering of autonomy. However, not all schemes were indicative of a fully non-autonomous arrangement. For instance, individual findings revealed that library qualified staff principally maintained associations with library organisations, whereas museum qualified respondents were affiliated with museum interest groups. This division was consistent in regional, national and international levels, with the exception of academic and cultural complexes which supported both museum and library organisations and maintained strong regional liaisons.

Museum libraries, particularly those with formalised structures, were more likely to be supported within the wider library community, but it remained unclear in much of the population how this position affected their relation with the parent organisation in providing information which complemented the *whole* collections and overall organisational mandate. The Science Museum Library was a prominent example in which liaisons were chiefly retained with the library community, e.g. shared premises, access, catalogues and services with Imperial College Libraries and the additional support of the College curriculum in the area of the History of Science. Members of the library were noted to work with museum curators on collaborative projects, e.g. terminology control, and both the Library and Museum were involved in projects concerning the Public Understanding of Science; thus, there were liaisons of an internal nature but seemingly more liaisons leaned toward the external community.

Similarly, it remained to be seen whether museum networks could offer support in the development and provision of library resources and/or facilities within the scope of their professional community. As suggested under Administration and Staff, there was no significant evidence of partnerships across the professions, and the Registration Scheme of the Museums and Galleries Commission does not specifically allude to the provision of library services. In an article by Peter Homulos, it is recommended that liaisons between IFLA (International Federation of Library Associations) and ICOM (International Committee of Museums) should be implemented to encourage the development of those functions and interests which are shared in common by the two professional communities and, thereby, narrow the divide. (11)

- It is recommended that the library and museum professions should consider ways in which closer collaboration could be developed based on common points of interest. The international organisations of IFLA and ICOM might set a precedence for regional and national organisations to follow similar routes of working partnerships.

Technological collaboration

With the advent of the information age, it is conceivable that the divide between professions may have the opportunity to narrow as the notion of intellectual access is transformed and democratised. In the museum and library communities, technology can serve as a particularly valid impetus for a successful partnership due to its ability to reduce information from two- and three dimensional forms to an electronic format.

As the findings indicate, the internal networks of computerised organisations still remained divided in this area; for instance, in those institutions with automated libraries, the date of computerisation often predated that of museum artefactual collections and, hence, library holdings for the survey institutions were often held in an electronic format not compatible to integration with new museum collections software. Rather, electronic links were made by survey libraries to the external library community, e.g. the Science Museum Library on the University of London Libertas system. In the museum community, a collections system, MultiMIMSY, has been implemented to connect museum institutions across the United Kingdom, but it is unclear if the system can accommodate library holdings. Integrated catalogues, i.e. joint library and museum holdings, only appeared in less than 5% of the survey population, and

there was no indication of external access provision to outside organisations or the possibility of exchanging data in electronic form.

The situation, however, has been undergoing a transformation with the appearance of the World Wide Web and Internet protocols which allow different systems to become accessible through this medium. Several institutions in the National and University sectors have created web sites which have permitted public users to access information on the general museum collections, including information from library catalogues; this despite incompatible collections systems.

- The use of technology to provide links to collections data might assist in the endeavour toward the support of an information resource within the organisation and as an information service to the wider public.

Subject collaboration

Technological collaboration has the potential to enhance the most visible network across the sectors, and inclusive of both larger and smaller institutions, namely that based on 'thematic' liaisons; i.e., liaisons founded on the subject(s) of survey collections. Findings indicated that the majority of survey institutions maintained to some capacity subject networks external to the parent organisation, though mainly via non-automated means. Institutions with social history collections, especially in the Local Authority group, were active in regional liaisons in conjunction with local associations and societies and these also encompassed networks between library and museum organisations in the planning of public events and resource sharing. On an institutional level, the medical museums in the population were another instance of a thematic liaison

which formed a supportive partnership, e.g. in the procurement of funds to produce a study pack based on their respective collections. On the national level, the Art Libraries Society was distinguished among the examples as providing liaisons in the wider art library community, including museums and galleries, based on shared collections mandates.

- Partnerships between museums and libraries based on mutual subject collections should be encouraged at all levels. Such joint networks across professions could have the potential to strengthen professional development and resource sharing, as well as to attract funds untappable individually.

At the time of the survey the use of technology to strengthen these subject-based networks between libraries and museums as a joint cooperative effort had not been fully realised. Notwithstanding, there were several examples which represented steps in this direction, e.g. collaboration on subject terminology, library catalogues mounted on the Internet and descriptions of holdings on institutional web pages.

A single example in a recent move toward the merge of subject collections and the use of technology involves the Royal Armouries which has plans to connect its STAR database system to other museums with collections of arms and armour, e.g. the Musée de l'Armée, Paris, and the Metropolitan Museum of Art, New York.⁽¹²⁾ Library holdings will be part of the accessible collections on this international database, in order to create a comprehensive subject resource.

- There is a need for the development of comprehensive research databases in specific subject areas which will encompass both artefactual and textual records, so that 'information' in the broadest sense on a given topic or

subject field can be accessible for the purposes of scholarship and/or for public interest.

9.2.7. Future Research:

In an inclusive study of this type which acknowledges the diversity of both museums and their libraries, any formulation of recommendations can at best outline main concerns developed in previous chapters and highlight potential areas for further research based on observations recorded.

In general, the definitional grouping of survey institutions by sector had visible bearing on responses. More comprehensive data were available from the National and nationally funded sectors by nature of their overall provision and maintenance, whereas the majority of institutions in the Local Authority, University and Independent sectors provided less consistent responses, reflecting their diversity in type and status in the museum community. Other means of grouping and analysing museum libraries, e.g. by subject of collections, might be undertaken in subsequent studies in order to focus more narrowly on library operation and structure.

- There is a need for an other-than-sectoral analysis on libraries housed in and/or associated with museums and related institutions. It might be suggested to arrange the population by detailed subjects (e.g. fine art, science, medicine, etc.) and/or collections categories (e.g. serials, microforms, prints and drawings, etc.).

Similarly, the geographic location of the survey population restricted the findings to a regional view of the museum library situation in the United Kingdom. By focusing on the Greater London area and the capital region, the population

revealed a concentration of Nationals and government funded institutions, as well as a clustering of non-nationals located in the central core. Thus, the population under examination may have revealed its own idiosyncrasies which may have been quite separate from those elements affecting the national museum community.

- It is suggested that a national survey of libraries housed in and/or associated with museums and related institutions be undertaken in order to determine those factors which may be affecting the population as whole.

Finally, the study was designed to examine, describe and analyse the relationship of the museum with its own library as a way of investigating the information and communicative role of the museum, and the part played by the library in developing and carrying out that role. The effect of the wider community on this role, particularly in relation to the respective professions of librarian and curator, however, could only be gauged in summary.

- Subsequent research should more closely examine the effects of liaisons between museum libraries and the library profession in relation to their role within the parent organisation. A comparable study could further investigate the museum profession's support of libraries within the museum community.

10. ENDNOTES

10.1. Evolution of the Museum Library in England:

1. L. B. Williams, "Museums and their Libraries," *Special Libraries* 22 (July/Aug. 1931): 207.

2. In its early history, the library was not always distinct from archives. Both were housed together in a palace or religious institution. However, some distinction can, perhaps, be made concerning the role of keepers of the respective collections. In a discussion by C. J. Durance and H. A. Taylor, it is stated that general research was probably the purview of a librarian, who was responsible for learned manuscripts and essential writings, whereas a keeper of records was responsible to his administration in the conduct of business. See Durance and Taylor, "Wisdom, Knowledge, Information and Data: Transformation and Convergence in Archives and Libraries of the Western World," *Alexandria* 4, 1 (1992): 37-61.

3. The object as a source of information is discussed in Susan Pearce, ed. *Objects of Knowledge* (London: Athlone Press, 1989) and in Leonard Will, "Museum Objects as Sources of Information," *Managing Information* 1, 1 (January 1994): 32-34.

Leonard Will comments on the difference between the nature of information in a museum and that in a library. Because the museum is based on a collection of physical objects; "taking the option of preserving only the information content would convert a museum into a library...it is impossible for any surrogates, such as detailed descriptions, images or analysis reports, to encapsulate all the 'information content' of objects, so the objects themselves must be preserved." (p. 32)

4. Definition of a 'museum' in "Museums Association (UK) Code for Museum Authorities," *Museums Yearbook 1993-1994*, p. 403:

'A museum is an institution which collects, documents, preserves, exhibits and interprets material evidence and associated information for the public benefit'.

In the Code, 'associated information' is explained as representing the knowledge which prevents a museum object being merely a Curio, and also includes all records relating to its past history, acquisition and subsequent usage.

5. Pliny records that Alexander the Great, a former pupil of Aristotle, gave orders to his subjects throughout Asia and Greece to inform him of the nature of animals native to each respective region so that these data could be related to his tutor. Through the aid of these enquiries (and, by extension, through the study of specimens), Aristotle compiled lengthy works on zoology, eg. *Historia Animalium*;

De Partibus Animalium. See Pliny, *Natural History, Volume III, Libr VIII-XI*, an English translation by H. Rackham, 2nd ed. (Cambridge, MA: Harvard University Press; London: Heinemann, 1983), Book VIII. xvii, p. 46.

6. C. Leonard Woolley, *Ur of the Chaldees: A Record of Seven Years of Excavation*, 2nd ed. (London: Ernest Benn, 1950), pp. 200-203.

7. Germain Bazin, *The Museum Age* (New York: Universe Books, 1967), p. 44.

E. Hooper-Greenhill suggests that the Medici Palace has been cited as the identity of origin for European museums and for European collecting practices. See E. Hooper-Greenhill, *Museums and the Shaping of Knowledge* (London: Routledge, 1992). An enumeration of Lorenzo's collection has been published in *Libro d'Inventario dei beni di Lorenzo il Magnifico*, a cura di Marco Spallanzani [and] Giovanna Gaeta Bertela (Firenze : Associazione 'Amici del Bargello, 1992).

8. Paula Findlen, "The Museum: its Classical Etymology and Renaissance Genealogy," *Journal of the History of Collections* 1, 1 (1989): 59.

9. An extensive discussion on private collections and cabinets of the 16th and 17th centuries appears in Oliver Impey and Arthur MacGregor, eds. *The Origins of Museums: the Cabinet of Curiosities in Sixteenth and Seventeenth Century Europe* (Oxford: Clarendon Press, 1985).

10. Francis Bacon, "Gesta Grayorum: or, the History of the High and Mighty Prince Henry... who Reigned and Died, A.D. 1594," reprinted in Basil Brown, pseud. [I. K. Brown] *Law Sports at Gray's Inn (1594)* (New York, 1921), p. 46.

Cabinets of curiosities, or "Theatrum mundi" are examined in terms of their role as shapers of knowledge in E. Hooper-Greenhill (qv.). Also see Paula Findlen's article, *op. cit.*, note 8, pp. 59-78, and Impey & MacGregor, *Origins of Museums*.

11. Cited in Eva Schulz, "Notes on the History of Collecting and Museums in Light of Selected Literature of the Sixteenth to the Eighteenth Century," *Journal of the History of Collections* 2, 2 (1990): 206.

12. See H. D. Schepelern, "Natural Philosophers and Princely Collectors: Worm, Paludanus, and the Gottorp and Copenhagen Collections," In Impey & Macgregor, *Origins of Museums*, pp. 122-123.

13. Translated from the Latin, in Raymond Irwin, *Heritage of the English Library* (London: Allen & Unwin, 1964), p. 245. The original text appears in D. G. Morhof, *Polyhistor*, 3 vols. (Lübeck, 1732), II. Lib. ii. part 1., p. 132.:

'Quemadmodum in scientiis addiscendis libris opus habemus, ita in scientia naturali experimentalis uno hoc Volumine opus habemus, cujus Epitomen exhibere

nobis potest instructum aliquod rerum naturalium Museum. In iis adornandis, tam viri docti, quam integra Collegia sollicita suerunt, ac exstant non pauca in variis locis, quae non exiguo labore congesta sunt'.

14. Arthur MacGregor, "A Magazin of all Manner of Inventions'. Museums in the Quest for Salomon's House in Seventeenth-Century England," *Journal of the History of Collections* 1, no. 2 (1989): 207.

In MacGregor's article, a fuller history on the attempts to implement Bacon's empirical vision is outlined.

15. Quoted in: G. R. de Beer, *Sir Hans Sloane and the British Museum* (London: Oxford University Press, 1953), p. 109.

The natural history specimens of London collector, Robert Hubert *alias* Forges, formed the basis of the Repository, to which were added the object collections of various members. The contents of the Repository were transferred to the British Museum in 1779. The earliest description of the Repository appears in: Nehemiah Grew, *Musaeum Regalis Societatis* (London, 1681).

For a description of the Royal Society library, of which Robert Hooke was also keeper, see Marie Boas Hall, *The Library and Archives of the Royal Society 1660-1990* (London: The Society, 1992).

16. Gottfried Wilhelm Leibniz, *An Odd Thought Concerning a New Sort of Exhibition (or rather, an Academy of Sciences; September, 1675)*, translated in Philip P. Wiener, "Leibniz's Project of a Public Exhibition of Scientific Inventions," *Journal of the History of Ideas* I (1940): 232-240.

17. See David Murray, *Museums: Their History and Their Uses, Vol. 1* (Glasgow: Maclehose, 1904), pp. 90-92, and William Schupbach, "Some Cabinets of Curiosities in European Academic Institutions," In Impey & MacGregor, *Origins of Museums*, pp. 173-174.

18. E.S. De Beer, *The Diary of John Evelyn*, 6 vols. (Oxford: Clarendon Press, 1955), 16 December, 1686. Vol. IV, p. 531.

19. De Beer, *The Diary of John Evelyn*, 15-17 Sept. 1657, Vol. III, p. 199. John Evelyn's own copy of the *Musaeum Tradescantianum* is held by the Museum of Garden History which is situated on the Tradescant's former estate in Lambeth, London.

20. Mea Allen, *The Tradescants: Their Plants, Gardens and Museum, 1570-1662* (London: M. Joseph, 1964), Appendix II, p. 250.

21. At the time that the Ashmolean Museum was opened to the public, the Armouries in the Tower of London had become accessible to visitors for a small

admission charge, circa 1660. Two other early collections housed in the Tower were the menagerie and the Public Records. Record rolls would be kept in the White Tower from the reign of Edward I until 1851 when the Public Record Office was built in Chancery Lane. However, the establishment of a "museum library" has only a recent history.

For a history of the Tower and its collections, See Charlton, John, ed., *The Tower of London: Its Buildings and Institutions* (London: HMSO, 1978).

The library of the Armouries is discussed in S. Barter-Bailey, "The Royal Armouries Library," *Assignment* 5 (April 1988): 14-15.

22. R. F. Ovenell, *The Ashmolean Museum 1683-1894* (Oxford: Clarendon Press, 1986), pp. 23-24.

23. *Ibid.*, p. 22.

24. *Ibid.*, p. 50.

25. *Ibid.*, p. 77.

26. *Ibid.*, p. 87.

27. *Ibid.*, p. 76.

28. As quoted in Impey and MacGregor, *Origins of Museums*, p. 186.

29. In an article by Eva Schulz, the works of Valentini and Neickelius are described in terms of their importance to the development of collections and the private cabinet. Quiccheberg is cited as a possible, though unacknowledged, influence. Pliny, however, serves as a source for all three authors. See E. Schulz, "Notes on the History of Collecting and Museums in Light of Selected Literature of the Sixteenth to Eighteenth Century," *Journal of the History of Collections* 2 no. 2 (1990): 205-218.

30. Michael Bernhard Valentini, [*Schaubühne oder Natur- und Materialienkammer. Auch Ost-Indisches Sendschreiben und Rapporten*]. *Museum Museorum, oder vollständige Schau-Bühne aller Materialien und Specereyen...* 2 vols. (Frankfurt, 1704-1714). And Schulz, *op. cit.*, note 27, p. 212.

31. Johann Daniel Major, *Unvorgreiffliches Bedenken von Kunst- und Naturalien-Kammern insgemein* (Kiel, 1674). Reprinted in Valentini, *Museum Museorum*, I (1704). Schulz, *op. cit.*, note 27, pp. 209-212

32. Major, [Part 1], Cap. VII, 7, p. [15]. In addressing the need for an *Antiquarium*, Major refers to Pliny as an authoritative source. A section of Pliny's

Historia Naturalis concerns the history of art in which are described ancient archive rooms filled with books and memorials, and includes mention of the great libraries of Alexandria and Pergamum. See Pliny, *Natural History, Volume IX, Libri XXXIII-XXXV*, translated by H. Rackham (London: Heinemann, 1952), Book XXXV, ii, pp. 264-267.

33. Caspar Fridericus Neickelius, pseud.[Jenckel], *Museographia, oder Anleitung zum rechten Begriff nützlicher Anlegung der Museorum oder Raritäten-Kammern...* (Leipzig und Breslau, 1727). Schulz, *op. cit.*, note 27, pp. 213-215.

34. Neickelius, IV, p. 422.

35. *Museum Pettiverianum, rara naturae opera continens ex variis mundi plagis advecta, ordine digesta nominibus propriis signata, & iconibus aeneis eleganter illustrata*, à J. Petiver (London, 1705).

36. Cited in Edward Edwards, *Lives of the Founders of the British Museum*, Reprint ed. (Amsterdam: G. Van Heusden, 1969), p. 305.

37. Arundell Esdaile, *The British Museum Library* (London: Allen and Unwin, 1946), p. 54.

38. Great Britain. House of Commons Select Committee, *Report of the Commissioners appointed to inquire into the Constitution and Government of the British Museum; with Minutes of Evidence, Appendix and Index*. 1850 (1170). p. 703.

39. Jonas Dryander, *Catalogus bibliothecae historico-naturalis Josephi Banks*, 5 tom. (London, 1798-1800).

Jonas Dryander had initially come to England to arrange the collections of Queen Charlotte and, following his appointment as Banks' librarian, became Assistant Keeper in the Natural History Department of the British Museum in 1807.

40. It is interesting to note that the Alfred Waterhouse design for the Natural History Museum did not include provision for a library facility. At present, the various libraries of the museum remain in separate areas of the building. This can be compared to the early provision made for a curatorial library in the Natural History Museum, Paris (founded 1793).

41. Great Britain, *House of Commons Select Committee on the Condition, Management and Affairs of the British Museum; with the Minutes of Evidence, Appendix and Index*. Session 1835 (479). pp. 261-262.

42. *Ibid.*, p. 278.
43. Edward Miller, *That Noble Cabinet*, (London: Andre Deutsch, 1973), p. 204.
44. A selection of early British Museum catalogues published during Joseph Planta's appointment as Principal Librarian (1799-1827):
 Department of Manuscripts: *Catalogue of the Manuscripts in the Cottonian Library deposited in the British Museum*, 1802 [J. Planta]. Department of Printed Books: *Librorum Impressorum qui in Museo Britannico adservantur Catalogus*, 7 vols., 1813-1819 [Ed. by Sir H. Ellis, H. H. Baber]. Department of Antiquities: *Catalogue of the Anglo Gallic Coins*, 1826 [E. Hawkins]; *Description of the Ancient Terracottas*, 1810 [T. Combe]
45. British Museum, *Original Papers. 2nd Series*. Vol. 21. No. 7240. Statement with respect to Inquiries in the Duke of Somerset's Letter, 27th June, 1872.
46. An extensive study of London cabinets is found in Richard D. Altick, *The Shows of London* (Cambridge, Mass: Harvard University Press, 1978). Also F. A. Bather, "The Museums of London," In *London and the Advancement of Science* (London: the British Association, 1931), pp. 231-300.
47. *A Companion to the Museum, (Late Sir Ashton Lever's) Removed to Albion Street, the Surrey End of Black Friar's Bridge, London, 1790.*
 Also see W. H. Mullens, "Some Museums of Old London-I: The Leverian Museum," *Museums Journal* 15, 4 (1915): 123-129; 15, 5 (1915): 162-173.
48. Cited in *Catalogue of the Leverian Museum* (London, 1806), p. 598. (Sale catalogue)
49. William Bullock, *A Companion to the Liverpool Museum*, 6th edition (Hull, 1808). *A Companion to Mr. Bullock's London Museum and Pantheon*, 12th edition (London, 1812). Also see Altick, "William Bullock and the Egyptian Hall," In his *Shows of London*, pp. 235-252, and Mullens, "Some Museums of Old London-II: William Bullock's London Museum," *Museums Journal* 17, 4 (1917): 51-56; 17, 9 (1917): 132-137; 17, 12 (1917): 180-187.
50. Rackstrow's museum is described in Altick, *op.cit.* note. 39, pp. 55-56 and In John Timbs, *Curiosities of London* (London: Virtue, 1868).
51. (James Cox), *A Descriptive Catalogue of the several suspect and magnificent pieces of mechanism and jewellery exhibited in the Museum at Spring Gardens, Charing Cross, London, 1772.*
 Also see Altick, *op.cit.*, note 39, pp. 69-72 and Timbs, *op.cit.*, note 43, pp. 594-5.

52. *Morning and Evening Amusements at Merlin's Mechanical Exhibition, Princes Street, Hanover Square....* London, 1791. (Programme)

An account of Merlin's Museum is provided in Altick, *op.cit.*, note 39, pp. 72-75.

53. (Don Saltero), *A Catalogue of the Rarities to be seen at Don Saltero's Coffee-House in Chelsea, London, 1729*. Also see Bryant Lillywhite, *London Coffeehouses: a Reference Book of Coffeehouses of the Seventeenth and Eighteenth Centuries* (London: Allen & Unwin, 1963); Altick, *op.cit.*, note 39, pp. 17-21, and Timbs, *op.cit.*, note 43, p. 269.

54. Altick, *op.cit.*, note 39, p. 509.

55. Charles Holmes and C. H. Collins Baker, *The Making of the National Gallery 1824-1924* (London: the National Gallery, 1925), pp. 2-3.

56. The Royal Academy "Instrument of Foundation" is reprinted in Walter R. M. Lamb, *A Short History of Its Foundation and Development* (London: G. Bell & Sons, 1951). The Academy is not only the oldest British fine art institution but, consequently, holds the oldest special library in the field as well.

57. Great Britain. House of Commons Select Committee, *Report from the Select Committee on the National Gallery*, 1853, Session 1852-53 (867), p. 461.

58. See *Palaces of Art: Art Galleries in Britain 1790-1990*, ed. by Giles Waterford (London : Dulwich Picture Gallery, 1991), and *The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting* (Washington, D.C.: National Gallery of Art, 1985).

A representative description of art collections in Britain did not appear until the mid-nineteenth century. Several volumes of work on the subject were compiled by Gustav Friedrich Waagen, Director of the Royal Gallery at Berlin, e.g., *Galleries and Cabinets of Art in Great Britain* (London: John Murray, 1857). The English translation of Waagen's work was undertaken by Lady Eastlake, wife of Sir Charles Lock Eastlake, curator and director of the National Gallery, London.

59. *Description of the House and Museum...of Sir John Soane* (London, 1830, 1835, 1836), and Peter Thornton and Helen Dorey, *A Miscellany of Objects from Sir John Soane's Museum* (London: Laurence King Publishing, 1992).

60. Royal College of Surgeons, *Catalogue of the Hunterian Collection in the Museum*, 5 parts (London, 1830-31).

Members of the medical profession were avid collectors and held some of Great Britain's most celebrated cabinets. A history of these collections has been compiled by L.W.G. Malcolm, "The Medical Man as a Collector in the Seventeenth

and Eighteenth Centuries," *Medical Life* 42, 11 (November 1935): 566-620. Also see F. A. Bather, "Museums of London," *op. cit.*, note 43.

61. Sir Arthur Keith, extract from "Report of the Royal College of Surgeons of England, 10th June, 1925" reprinted in S. H. Dawkes, *The Medical Museum: Modern Developments, Organisation and Technical Methods Based on a New System of Visual Teaching* (London: the Wellcome Foundation, 1929), p. 17.

62. As cited in Thomas Kelly, *History of Public Libraries in Great Britain 1845-1965*, 2nd ed. (London: Library Association, 1973), p. 9.

63. Great Britain. House of Commons Select Committee on Public Libraries, *Report from the Select Committee on Public Libraries; together with the Proceedings of the Committee, Minutes of Evidence and Appendix*. Session 1849 (655), pp. 137-43.

At the Conference of Librarians in 1877, Cornelius Walford would examine the topic of special libraries as they applied to private and learned society collections of printed books. See C. Walford, "On Special Collections of Books," In *Transactions and Proceedings of the Conference of Librarians Held in London, October 1877* (London: Trubner, 1878).

64. Select Committee on Public Libraries, *Report* 1849, pp. 241-242.

65. *Proposals for the Establishment of "Warrington Museum and Library" under the 8th and 9th Vic. c. 43 by merging there-with the Warrington Town Library and the Museum of Natural History Society* (Warrington, 1848).

66. Select Committee on Public Libraries, *Report* 1849, p. x.

67. C. Whitworth Wallis, "The Connexion between Free Libraries and Art Galleries and Museums," In *The Library Chronicle* 5 (1888): 6-11.

This discussion can be compared with one which appeared some years earlier in the U.S.: Henry Simmons Frieze, "Art Museums and their Connection with Public Libraries," In U.S. Bureau of Education, *Report on Public Libraries, 1876*.

68. Great Britain. Select Committee on Arts and Manufactures, *Report from the Select Committee on Arts and Principles of Design and their Connexion with Manufactures; with the Minutes of Evidence, Appendix*. Session 1835 (598).

69. Great Britain, *First Report of the Commissioners for the Exhibition of 1851*, Session 1852 (1485), p. 121.

Statistics indicate that during the year of the Great Exhibition, attendance figures for London attractions such as the British Museum, Westminster Abbey and

Tower of London, increased from two to three hundred times than that recorded for the previous year.

70. Ralph Nicholson Wornum, *An Account of the Library of the Division of Art at Marlborough House, with a Catalogue of Principal Works* (London, 1850).

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Victoria and Albert Museum. National Art Library: <http://www.nal.vam.ac.uk/>
Royal Botanic Gardens Kew: <http://www.rbgekew.org.uk/is/library>
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Wellcome Institute for the History of Medicine Library: Telnet wihm.ucl.ac.uk
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11. APPENDICES

11.1. APPENDIX I: SURVEY OF MUSEUM LIBRARIES IN GREATER LONDON

11.2. APPENDIX II: AVERAGE RESPONSE RATE BY SECTOR PER SURVEY QUESTION

APPENDIX I: SURVEY OF MUSEUM LIBRARIES IN GREATER LONDON

Official name of organisation:

Official name of library facility:

ADMINISTRATION AND STAFF

- 01 Organisation type and status:
- 02 MGC registered:
- 03 Governing body of organisation:
- 04 Position of library within the organisation (e.g. division, department):
- 05 Administrative body to which the library reports:
- 06 Qualification of official responsible for library:
- 07 Total number of staff responsible for library (full and part-time, including volunteers, placement workers):
- 08 Staff qualifications (e.g. library, museum, archive or other):

FINANCE

- 09 Source of funds of parent organisation:
- 10 Source of funds for library:
- 11 Museum budget (general):
- 12 Library budget (general and/or acquisition):

COLLECTIONS

- 13 Founding date of museum collections
- 14 Founding date of library
- 15 Subject scope of library collection:
- 16 Holdings by medium: Monographs ☐ Serials ☐ Manuscripts ☐
Ephemera ☐ Microforms ☐ Maps ☐ Prints & drawings ☐
Photographs/ Slides/Negatives ☐ Audiovisual (Sound recordings/ Film/video) ☐
Exhibition catalogues ☐ Artefacts ☐
Other (please specify):
- 17 Monographs (vols.):
- 18 Serials (titles):
- 19 Special collections (rare or 'named' collections):

CATALOGUES

- 20 Classification scheme:
- 21 Subject headings:
- 22 Terminology control (e.g. thesauri/ authority lists):
- 23 Bibliographic description (AACR2 or other):
- 24 Form of catalogues (print, card, microform, automated):
- 25 Date of automation (where applicable):
- 26 Software type (Museum or library package):
- 27 Access (Card catalogue) : Subject ☐ Author ☐ Title ☐ Classified ☐
Other (please specify):
- 28 Access (OPACs): Subject ☐ Author ☐ Title ☐ Classified ☐ Keyword ☐
Other (please specify):

SERVICES

- 29 Study facility/Reading room ☐
- 30 Hours of operation:
- 31 Access to collections (open or closed):
- 32 Access for readers: appointment ☐ telephone ☐ post ☐
Reader's ticket and/or User fees:
- 33 No. of library visitors (annual):
- 34 No. of library enquiries (annual):
- 35 Principal users:
- 36 Search facility : Manual ☐ Microforms ☐ Online ☐ OPACs ☐
- 37 Library loans ☐
- 38 Interlibrary loans ☐
- 39 Reprographic services: Photocopying ☐ Microform printers ☐
Image duplication ☐
- 40 Additional services, e.g.: Preparation of bibliographies ☐ Abstracting & indexing ☐
Exhibition support ☐ Educational services ☐ Lectures ☐
Other (please specify):
- 41 Publication services: Handlists ☐ Monographs ☐ Catalogues ☐
Newsletters ☐ Annual reports ☐ Journals ☐ Reprints ☐
Other (please specify):

PROFESSIONAL AFFILIATIONS AND NETWORKS

Professional affiliations (e.g., societies, associations, etc.):

42 Museum:

43 Library:

Networks (e.g., formal and/or informal liaisons, cooperative arrangements)

44 Departmental:

45 Institutional:

46 Regional:

47 National:

48 International:

APPENDIX II: AVERAGE RESPONSE RATE by Sector per Survey Question

Note: Response rates (%) ordered by number according to the survey questions outlined in the interview questionnaire (q.v. Appendix I). The percentage (%) figures equate to *sector* representation per survey question and, thus, data may vary slightly from institutional representation as tabulated in the main text.

Administration and Staff:

01 Organisation type and status

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

02 MGC Registration

NAT	CG	LA	UN	IND	%Average
100	100	100	100	1009	100

03 Governing body of organisation

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

04 Position of the library within the organisation

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

05 Administrative body to which the library reports

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

06 Qualification of Official responsible for library

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

07 Total no. of library staff

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

08 Qualifications of staff

NAT	CG	LA	UN	IND	%Average
80	75	67	73	72	73

Finance:

09/10 Museum finance

NAT	CG	LA	UN	IND	%Average
65	50	--	--	7	28

11/12 Library finance

NAT	CG	LA	UN	IND	%Average
90	67	33	27	21	48

Collections:

13 Founding date of Museum

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

14 Founding date of Library

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

Total respondents: 84 (100%)

15 Subject scope of collections

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

16 Holdings by medium

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

17 Holdings (Monographs: vols.)

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

18 Holdings (Serials: titles)

NAT	CG	LA	UN	IND	%Average
95	83	92	91	59	84

19 Special Collections

NAT	CG	LA	UN	IND	%Average
95	75	75	82	55	76

Catalogues:

20 Classification scheme

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

21 Subject heading lists

NAT	CG	LA	UN	IND	%Average
75	75	82	82	31	69

22 Terminology control

NAT	CG	LA	UN	IND	%Average
60	42	25	45	17	38

23 Bibliographic description

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

24 Form of catalogues

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

25 Automation (Software date)

NAT	CG	LA	UN	IND	%Average
95	58	17	55	31	51

26 Automation (Software type)

NAT	CG	LA	UN	IND	%Average
85	83	42	73	52	67

27 Access (Card)

NAT	CG	LA	UN	IND	%Average
100	83	100	100	59	88

28 Access (OPAC)

NAT	CG	LA	UN	IND	%Average
35	33	17	36	14	27

Services:

29 Study facilities

NAT	CG	LA	UN	IND	%Average
100	92	100	100	97	98

30 Library hours

NAT	CG	LA	UN	IND	%Average
80	58	50	82	37	61

31 Access (Readers)

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

32 Access (Collections)

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

33 Library visitor figures

NAT	CG	LA	UN	IND	%Average
30	50	17	27	12	24

34 Library enquiries

NAT	CG	LA	UN	IND	%Average
50	62	30	18	28	38

35 Principal users

NAT	CG	LA	UN	IND	%Average
100	100	100	100	90	98

36 Search facility

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

37 Library loans

NAT	CG	LA	UN	IND	%Average
100	100	100	100	100	100

38 Interlibrary loans

NAT	CG	LA	UN	IND	%Average
60	58	25	45	14	40

39 Reprographic services

NAT	CG	LA	UN	IND	%Average
100	100	100	91	69	92

40 Additional services

NAT	CG	LA	UN	IND	%Average
90	83	100	64	59	79

41 Publications

NAT	CG	LA	UN	IND	%Average
100	100	100	100	97	99

Networks:

42 Professional Affiliations (Museum)

NAT	CG	LA	UN	IND	%Average
80	50	100	73	79	82

43 Professional Affiliations (Library)

NAT	CG	LA	UN	IND	%Average
75	42	30	45	37	46

44 Departmental Networks

NAT	CG	LA	UN	IND	%Average
60	25	17	27	14	29

45 Institutional Networks

NAT	CG	LA	UN	IND	%Average
90	75	83	82	79	82

46 Regional Networks

NAT	CG	LA	UN	IND	%Average
25	58	100	27	17	45

47 National Networks

NAT	CG	LA	UN	IND	%Average
95	42	17	45	28	45

48 International Networks

NAT	CG	LA	UN	IND	%Average
60	25	8	27	17	27

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**13. DIRECTORY OF LIBRARIES AND RESOURCE COLLECTIONS IN THE
MUSEUMS AND RELATED INSTITUTIONS OF THE GREATER LONDON AREA**

*Asterisk indicates *non-survey* institution

Alexander Fleming Laboratory Museum*
Alfred Dunhill Archive Collection*
All Hallows by the Tower and Undercroft Museum*
Baden-Powell Exhibition*
Bankside Gallery*
Barnet Museum
Ben Uri Art Society*
Bethlem Royal Hospital Archives and Museum*
Bethnal Green Museum of Childhood
Bexley Local Studies Centre
Black Cultural Archives*
British Architectural Library
British Film Institute Library and Information Services
British Museum Central Library
British Museum Ethnology Library (Museum of Mankind)
British Museum Department of Prints and Drawings
British Oxygen Company (BOC) Museum*
British Telecom (BT) Museum Resource Centre
Bromley Museum
Brunel Exhibition Rotherhithe*
Carlyle's House
Chelsea Physic Garden Library
Cinema Museum*
City of London Police Museum*
Clockmakers' Collection and Library
Commonwealth Institute Resource Centre
Courtauld Institute of Art Book Library
Crafts Council and Gallery
Croydon Natural History and Scientific Society
Design Museum Library
Dickens House Museum and Library
Ealing Museum, Art and History Society*
Fan Museum
Florence Nightingale Museum
Freud Museum
Geffrye Museum
Greenwich Borough Museum
Hampstead Museum
Harrow Museum and Heritage Centre*
Hogarth House Foundation*
Horniman Museum and Library
Imperial War Museum Department of Printed Books
Inns of Court & City Yeomanry Museum*
Island History Trust*
Iveagh Bequest, Kenwood
Jewish Museum [Camden and Finchley]*
Keats Memorial Library

Kensington Palace
 Kew Bridge Steam Museum*
 Kingston Museum and Heritage Service Local History Room
 Kirkaldy Testing Museum*
 Lewisham Local History Centre
 London Canal Museum
 London Transport Museum Library
 Madame Tussaud's London*
 Marylebone Cricket Club Library and Museum
 Metropolitan Police Museum
 Museum in Docklands Project
 Museum of Garden History*
 Museum of Fulham Palace*
 Museum of London Library
 Musical Museum*
 National Army Museum Department of Printed Books
 National Gallery Library and Archive
 National Gallery Technical Library
 National Maritime Museum Maritime Information Centre
 National Portrait Gallery Heinz Archive and Library
 National Postal Museum
 Natural History Museum Library Services
 Newham Museum Service Archaeology and Local History Centre
 North Woolwich Old Station Museum*
 Order of St. John Museum and Library
 Orleans House Gallery*
 Petrie Museum of Egyptian Archaeology
 Pumphouse Educational Museum*
 Queen Elizabeth's Hunting Lodge and Epping Forest Museum*
 Royal Academy of Arts Library
 Royal Air Force Museum Department of Research and Information Services
 Royal Artillery Historical Trust*
 Royal Botanic Gardens, Kew Library and Archives
 Royal College of Music Department of Portraits and Performance History
 Royal College of Surgeons of England Library
 Royal Institution of Great Britain Library
 Royal London Hospital Museum and Archives*
 Royal Opera House*
 Royal Pharmaceutical Society of Great Britain
 Royal Veterinary College Historical Collections
 Rugby Museum*
 Saatchi Gallery*
 Saint Paul's Cathedral Library
 Salvation Army International Heritage Centre
 Science Museum Library
 Silver Studio Collection
 South Bank Centre Exhibition Department
 South London Gallery*
 Stephens Collection*
 Sutton Heritage Service Archive and Local Studies Searchroom
 Tate Gallery Library

Thames Police Museum*
Theatre Museum
Toy and Model Museum*
Twinings in the Strand Exhibition*
United Grand Lodge of England Library and Museum
University College London Geology Collections and Johnston Lavis Library
Victoria and Albert Museum Indian and South East Asian Collection
Victoria and Albert Museum National Art Library
Victoria and Albert Museum Prints, Drawings and Paintings
Vintage Wireless Museum*
Wallace Collection
Wandle Industrial Museum*
Wellcome Centre for Medical Science Information Services
Wellcome Institute for the History of Medicine Library
Westminster Abbey Chapter Library and Muniments Room
Whitechapel Art Gallery*
William Morris Gallery
William Morris Society*
Wimbledon Lawn Tennis Museum Kenneth Ritchie Memorial Library
Wimbledon Society Museum of Local History*

Alexander Fleming Laboratory Museum

St. Mary's Hospital
Praed Street
London W2 1NY
Tel: 0171 725 6528; Fax: 0171 725 6200

Enquiries to: the Curator/Archivist, by appointment, telephone, post

Access by prior appointment due to limited research space

Hours: Mon.-Thurs. 10.00-13.00, 14.00-17.00, Fri. 10.00-17.00 (by appt. on Friday)

Founded: 1993; The museum collections date to the time of Sir Alexander Fleming when he was involved in bacteriological research at St. Mary's Hospital. The archives can be traced to the 1840s when St. Mary's was established as a voluntary hospital.

Scope: Sir Alexander Fleming; History of St. Mary's.

Holdings: Books, serials, archives, ephemera, photographs, video

Catalogues: Print

Services: Study room; Photocopying;; Exhibition support

Publications: Education resource packs

Alfred Dunhill Archive Collection

Alfred Dunhill Limited
30 Duke Street
St. James's
London SW1Y 6DL
Tel: 0171 499 9566; Fax: 0171 522 8307

Enquiries to: the Archive Controller, Howard S. Smith; by appointment, telephone, post

Founded: Alfred Dunhill Limited (1893); Archive Collection (1912)

Scope: history of smoking and related topics

Holdings: Books, photographs

Special collections: Five Nations Pipe collection & centenary exhibits collection

Catalogues: Print, CD-Rom in process

Services: Reference; Loans, Photocopying; Exhibition support

All Hallows by the Tower

with the Undercroft Museum, Parish Archive & Library
All Hallows Church
Byward Street
London EC3R 5BJ
Tel: 0171 481 2928

Enquiries to: the Parish Clerk or Archivist; by post only

Founded: All Hallows was built in 1675.

Scope: the library contains volumes on local and parish history, theology, parish publications by and about individuals/organisations associated with All Hallows

Holdings: Books, serials, pamphlets

Catalogues: Card

Services: Limited reference and photocopying

Baden-Powell Exhibition

The Scout Association
Baden-Powell House
Queen's Gate
London SW7 5JS

Tel: 0171 584 7030; Fax: 0171 581 9953

Enquiries to: the Archivist; by appointment

Hours (Museum): 09.00-21.00 daily

Founded: Scout Association (1907); Baden Powell-House (1961)

Scope: Books relating to and by Baden-Powell; materials on scouting and the Scout Movement

Holdings: Books, serials, pamphlets, manuscripts, microforms, photographs, slides, film, prints & drawings, music scores, sound recordings

Catalogues: Card (Author, title access)

Services: Reference; Photocopying

Bankside Gallery

48 Hopton Street

Blackfriars

London SE1 9JH

Tel: 0171 928 752; Fax: 0171 928

Enquiries to: the Archivist, Library and Resource Centre; by post only

The Gallery is home to the Royal Watercolour Society [1804] and the Royal Society of Painter-Printmakers [1880]

Scope & holdings: Records; documents; illustrated books; photographs; slides; exhibition catalogues

Special collections: Jenkins Collection of early 19th century autograph letters and manuscripts

Catalogues: Print

Services: Reference

Barnet Museum

31 Wood Street

Barnet, Herts. EN5 4BE

Tel: 0181 440 8066

Enquiries to: Librarian, by appointment, post, telephone

Access to collections by prior arrangement due to limited study space.

Hours (Museum): Tues.-Thurs. 10.00-16.30, Sat. 10.00-12.00, 14.30-16.30

Founded: Established by the Barnet and Local History Society in 1937.

Scope: History of Barnet and the surrounding area of Hertfordshire and North London.

Holdings: 650 books, serials, ephemera, manuscripts, maps, photographs, newspaper cuttings; manorial rolls;

Catalogues: Print; Automation

Services: Study area; Reference; Photocopying; Exhibition support;

Publications: Newsletters, bulletins, educational resource packs

Other: Museum is the headquarters of the Barnet and Local History Society. There is also a joint membership scheme with Hendon and District Archaeological Society

Ben Uri Art Society

21 Dean Street, 4th floor

London W1V 6NE

Tel: 0171 437 2852

Enquiries to: Curator; by appointment, telephone, post

Hours: Mon-Thurs. 10.00-17.00, Sun. 14.00-17.00

Founded: 1915

Scope: Reference material about the work of Jewish artists

Holdings: Books, serials, pamphlets, photographs, slides, prints & drawings, exhibition catalogues

Catalogues: Card; Index of Jewish artists

Services: Reference; Photocopying; Bibliographies;
Publications: Ben Uri Collection catalogues

Bethlem Royal Hospital Archives and Museum

Bethlem Royal Hospital
Monks Orchard Road
Beckenham, Kent BR3 3BX
Tel: 0181 776 4307; Fax: 0181 777 1668

Enquiries to: the Archivist/Curator; by appointment, telephone, post
Hours: By appointment only
Scope: small library associated with the archives collections of the Bethlem Royal Hospital and the Maundsley Hospital; history of psychiatry, art and psychiatry (limited coverage)
Holdings: Books, serials, manuscripts, photographs, negatives, slides, prints & drawings
Services: Reference; Photocopying

Bethnal Green Museum of Childhood (National Museum of Childhood)

Renier Collection of Historic and Contemporary Children's Books
Cambridge Heath Road
London E2 9PA
Tel: 0181 980 4315/3204; Fax: 0181 980 4759
Museum web site: <http://www.vam.ac.uk/bgm/>

Enquiries to: Curator, Renier Collection; appointment only; telephone; post
Presently, there is restricted access to researchers
Hours (Museum): Mon-Thurs., Sat. 10.00-18.00, Sun. 14.30-18.00.
Founded: 1872; The Bethnal Green Museum was established in 1872 as an outstation of the V&A. Its founding was part of an educational mandate to provide east London residents with a museum institution. Children's events proved popular and, consequently, Bethnal Green developed into a Museum of Childhood (1974). In 1970 the extensive Renier Collection of children's books came to the National Art Library and was transferred to the new Museum upon its establishment.
Scope: Historic children's books, toys and games; children's books published in the UK.
Holdings: Books: ca. 100,000 vols (serials inclusive)
Special collections: Book Trust collection
Catalogues: Card; Automation (Dynix 1994-)
Classification scheme: In-house and DDC (Book Trust)
Services: Reference (limited); Reading room (under development); Bibliographies; Teachers' resource packs; Exhibition support
Publications: Occasional lists (10 produced thus far); bibliographies; teachers' resource packs; exhibition catalogues
Other : The Bethnal Green Museum is a branch site of the Victoria and Albert Museum

Bexley Local Studies Centre

Hall Place
Bourne Road
Bexley, Kent DA5 1PQ
Tel: 0322 526574; Fax: 0322 522921

Enquiries to: Local Studies Librarian; by appointment, telephone, post
Hours: Mon.-Sat. 9.00-17.00; Museum: Mon.-Sat. 10.00-17.00, Sun. 14.00-18.00 Summer
Scope of the library: local history material relating mainly to the Bexley London Borough, but also to the Kent area.
Holdings: 8,000 books, 40 serial titles, ephemera (24 case drawers), ca. 500 microforms, 1,500 maps, 18,000 photographs, 15,000 negatives, 2,500 slides, 1,500 prints, 75 films, ca. 30 videos, Other : postcards, newspaper cuttings

Catalogues: Print; Card; Automated (DYNIX for books and pamphlets)
Classification scheme: In-house and DDC
Special indexes relating to topics of local historical interest
Services: Reference; Loans infrequent but some ILL; On-line public access; Microform readers/printers; Exhibition support; Education service (Centre)
Publications: Handlists, information sheets, local history publications and resource packs
Other: Hall Place houses a local studies library, archive and museum

Black Cultural Archives

378 Coldharbour Lane
Brixton, London JW9 8LF
Tel: 0171 738 4591; Fax: 0171 738 7168

Enquiries to: the Director ; by appointment, telephone, post
Hours: Mon.-Fri. 10.00-16.00 by appointment
Founded: 1984
Scope: General books on black history with a black perspective and Afro centric views; black magazines after emancipation 1912-1940
Holdings: Books, serials, pamphlets, photographs, negatives, slides, music scores
Special collections: Materials dated 1801-1899, British Parliamentary Papers relating to African colonies
Catalogues: Author, title indexes
Services: Reference

British Architectural Library

Royal Institute of British Architects
66 Portland Place
London W1N 4AD
Tel: 0171 580 5533; Fax: 0171 631 1802

Enquiries to: the Librarian; by appointment, telephone, post
Access to library free to RIBA members, others by application and upon payment of fee
Hours: Mon. 13.30-17.00, Tues. 10.00-20.00, Wed.-Fri. 10.00-17.00, Sat. 10.00-13.30.
Founded: The Royal Institute of British Architects and the library were founded in 1834 by Royal Charter
Scope: Architecture and architectural history in Britain and international coverage
Holdings: 150,000 Books, 1,400 current serial titles, 700 closed titles, manuscripts, ephemera, microforms, 240,000 photographs; 450,000 architectural prints and drawings, audios, videos
Special Collections: Prints and Drawings Collection; Handley-Read Collection; Modern Movement Collection; Administrative archives of the Institute; Personal papers and archives (ca. 700 groups)
Catalogues: Card; Automated (Status, 1984-); CD-ROM indexes; External databases
Classification scheme: UDC
Services: Reference; Reading room; On-line information retrieval; OPACs; CDROM facility; Loans (small lending collection for members); ILL; Reprographic services; Exhibition support
Publications: Architectural Periodicals Index; Architectural Keywords; Architecture Database (Dialog file 179)
Other: The Library is responsible for the Drawings Collection/RIBA Heinz Gallery, 21 Portman Square, London W1H 9HF.

British Film Institute

Library and Information Service

21 Stephen Street
London
W1P 1PL
Tel: 0171 255 1444; Fax: 0171 436 7950
Museum web site (Museum of the Moving Image): <http://www.londonmall.co.uk/momi/default.htm>

Enquiries to: the Librarian; by appointment, telephone and post
Membership and reader's ticket required to access library collections and services
Hours: Mon., Fri. 10.30-17.30, Tues., Thurs. -20.00, Wed. 13.00-20.00
Founded: 1933
Scope: Materials relating to all aspects of the film and television industry in Britain and abroad from circa 1919.
Holdings: 32,000 books, 500 current serial titles (5,000 in stock), microforms, 1.5 million newspaper clippings and press releases, 20,000 press books, memorabilia
Special Collections: Over 100 major collections including: British Board of Film Censors; ACTT; Trevor Griffiths; Joseph Losey and Ivor Montague; Carol Reed; Southern Television Archive
Catalogues: Card; Automated (SIFT); CD-ROM indexes; External databases
Classification scheme: UDC
Services: Reference; Reading Room; On-line information retrieval; OPACs; CD-ROM facility; ILL (BLDSC); Photocopying; Microform readers/printers; Bibliographies (charge requested); Exhibition support
Publications: Film & TV Periodicals; Current Periodicals; Film Index International (CD-ROM)
Other: The SIFT database is a collaboration between the Library and Information Services and the BFI's National Film Archive. The Library further supports the activities of the BFI's Museum of the Moving Image and the National Film Theatre.

British Museum
Central Library
Secretariat
Great Russell Street
London WC1B 3DG
Tel: 0171 323 8491
Museum web site: <http://www.british-museum.ac.uk/>

Enquiries to: the Librarian; by appointment or post
Access to the library principally for staff members and museum professionals, others strictly by appointment
Hours: By appointment only
Founded: 1982
Scope: Materials which provide subject area support in museology, history of the British Museum, and general reference of interest to staff members
Holdings: Ca. 5,000 books, 100 serial titles, ephemera, slides, negatives
Special collections: Publications by and about the British Museum and its collections
Catalogues: Card; Automated
Classification scheme: In-house
Services: Photocopying; Staff loans; On-line information retrieval; Exhibition support
Other: The library has formal links with the British Museum Central Archives and the Museum of Mankind Library

British Museum
Ethnography Library
Museum of Mankind
6 Burlington Gardens
London W1X 2EX
Tel: 0171 323 8031; Fax: 0171 323 8013
Email: ezbmxxx@ulcc.ac.uk or british_museum@ulcc.ac.uk
Museum web site: <http://www.british-museum.ac.uk/>

Enquiries to: the Librarian; by appointment, telephone, post
Access to members of the Royal Anthropological Institute and to bona fide researchers by prior appointment only
Hours: Mon.-Fri. 10.00-16.45
Scope: Anthropology, archaeology, tribal art and material culture
Holdings: Books, serials, manuscripts, microforms, ephemera, photographs

Catalogues: Card; Automated (Bookshelf)
Classification scheme: In-house and Bliss
Services: Reading room; On-line information retrieval; OPACs; Loans to members of the Royal Anthropological Institute; Photocopying; Microform readers/printers
Publication: Anthropological Index to Current Periodicals in the Museum of Mankind Library

British Museum

Department of Prints and Drawings

Great Russell Street
London
WC1B 3DG
Tel: 0171 323 8999
Museum web site: <http://www.british-museum.ac.uk/>

Enquiries to: Assistant Keeper; by appointment; telephone; post
Access by reader's ticket ; No restrictions apply in general (those under 18 require written application).
Hours: Mon.-Fri. 10.00-13.00, 14.15-16.00; Sat. 10.00-13.00
Scope: Prints & drawings, history and techniques in Western art traditions
Holdings: ca. 38,000 books, ca. 8,000 rare books (case books), serials, archives, ephemera, microforms, exhibition catalogues, auction catalogues, dealers' catalogues, ca. 3,000,000 prints & drawings
Special collections: Case books; Incunabula; Lloyd Collection (Swiss topography); de Beaumont Collection (1860s illustrators' books); Trade cards
Catalogues: Card; Indexes by artist
Services: Reading room (12 places); Photocopying; Microform readers; Exhibition support; Public lectures
Publications: Handlists; Information sheets (Library); User's Guide; Occasional monographs

British Oxygen Company (BOC) Museum

The Charles King Collection of Historical Anaesthetic Apparatus
9 Bedford Square
London WC1B 3RA
Tel: 0171 631 1650; Fax: 0171 631 4352

Enquiries to: Honorary Curator/Archivist, Dr. D. Wilkinson or Honorary Librarian, Dr. I. McLellan; by appointment, telephone, post
Hours: By appointment
Founded: BOC Museum (1987)
Scope: The British Journal of Anaesthesia Library is comprised of materials associated with the history of anaesthesia
Holdings: Books, serials, technical literature, pamphlets, photographs, negatives, slides, film, sound recordings
Special collections: Successive editions of textbooks, audiovisual materials of anaesthetic interest
Catalogues: Automated
Services: Reference; Photocopying

Bromley Museum

The Priory
Church Hill
Orpington, Kent
BR6 0HH
Tel: 0689 873826

Enquiries to: the Curator, by appointment, telephone, post
Hours: Mon.-Wed., Fri, and Sat. 09.00-17.00.

Founded: 1965

Scope: Materials relate to objects in the museum and are particularly strong in the area of archaeological and museological subjects.

Holdings: Ca. 300 books, 4 serial titles, photographs, slides; Other: postcards

Special collection: Harlow collection (local studies in the Kent and London region, English heritage sites); library of the Orpington Historical Society which includes books formerly belonging to Sir John Lubbock, 1st Lord of Avebury.

Catalogues: Card (Harlow Collection); Automated (GEAC, accessible on Orpington Library OPAC)

Classification: DDC

Indexes : topical, maps (Harlow Collection)

Services: Limited reference; Loans (through Orpington Library); Exhibition support

Other: Bromley Museum is responsible for two archaeological sites: Crofton Roman Villa and Provost Road Roman Bath House

Bruce Castle Museum

Haringey Archive Service and Local Studies Collection

Lordship Lane

London N17 8NO

Tel: 0181 808 8772; Fax: 0181 808 4118

Enquiries to: the Archivist; by appointment, telephone, post

Access by prior appointment to the public

Hours: Wed.-Sun. 13.00-17.00; Telephone for access to archives and local studies collection

Founded: 1906; Bruce Castle was built in the 16th century and was the manor house of Tottenham. A museum was established here in 1906.

Scope: Local and social history of the London Borough of Haringey and former boroughs of Tottenham, Wood Green and Hornsey; postal history

Holdings: Books, serials, archives, ephemera, microforms, prints and drawings, photographs, slides, negatives

Special Collections: Rowland Hill collection (postal history)

Catalogues: Print; Card

Services: Reading Room; Photocopying; Microform readers/printers; Exhibition support

Other: Bruce Castle houses the Haringey Archive Service which maintains the archive and local history collection for the Borough of Haringey.

Brunel Exhibition Rotherhithe

Brunel Engine House

Tunnel Road

London SE16 4LR

Tel: 0181 318 2489

Enquiries to: the Curator; by telephone only

Hours (Engine House): First Sunday of each month

Founded: 1974

Scope: Coverage of the Thames Tunnel and works of Marc Isambard Brunel

Holdings: Books, serials, government reports, pamphlets, manuscripts, maps, photographs, negatives, slides, film, exhibition catalogues, prints & drawings

Catalogues: Print

Services: Reference; Exhibition support

BT (British Telecom) Museum

Resource Centre

145 Queen Victoria Street

London EC4V 4AT

Tel: 0171 248 7447; Fax: 0171 236 5464

Museum web site: http://www.telemuseum.se/omvarld/BTM/BT_Museum.HTML

Enquiries to: Collections Assistant; by appointment, telephone and post

Access by prior arrangement due to limited research space

Hours: Mon.-Fri. 10.00-17.00; Resource centre by appointment

Founded: 1978; The collections were first exhibited at the Telecom Technology Showcase in 1982, but the museum and library date to 1978 when a curator was appointed at that time.

Scope: Telecommunications history, particularly telegraphy and telephony

Holdings: 500 books, periodicals, 3,200 ephemeral items, prints & drawings, photographs

Special collections: Picture Library

Catalogues: Automated (Masterfile)

Services: Reference; Loans to schools and museums; Photocopying; Exhibition support

Publications: Picture library available for publication support; Education resource packs

Other: The British Telecom Archives is housed at a separate site

Carlyle's House

24 Cheyne Row

Chelsea

London SW3 5HL

Tel: 0171 352 7087

Enquiries to: the Property Manager by telephone or post

Access to Carlyle's Library, contact the Property Manager, or by post to the National Trust Libraries Advisor, 36 Queen Anne's Gate, London SW1H 9AS.

Hours (House): Apr.-Oct., Wed.-Sun. and Bank Hols. 11.00-17.00.

Founded: 1895; The House is the original residence of the writer, Thomas Carlyle and his wife, Jane, from 1834 until their deaths. The present library and much of the contents of the house were brought together when the property was bought for the nation in 1895.

Scope: Memorabilia and the personal effects of Thomas Carlyle, including a library of books by and about him

Holdings: Ca. 1,500 books, serials, manuscripts, ephemera, prints & drawings

Catalogues: Card

Classification scheme: Shelf list

Services: Limited

Publications: Museum guide

Other: A large proportion of archival and manuscript material has been transferred to the National Library of Scotland

Chelsea Physic Garden

Library

66 Royal Hospital Road

London SW3 4HS

Tel: 0171 352 5646; Fax: 0171 376 3910

Enquiries to: Historical Researcher/Librarian; by appointment, telephone and post

Hours: Mon.-Fri. 14.30-16.30 by appointment only

Founded: 1673; The Gardens were established in 1673 by the Society of Apothecaries whose library is also housed here.

Scope: History of the gardens; herbs and medicinal plants; British horticulture and botany

Holdings: Ca. 1,000 books, 20 serial titles, archives (20 linear feet), ephemera

Special Collections: Library of the Society of Apothecaries (18th c.); Thomas Moore Clematis Herbarium

Catalogues: Card (subject, author, classified).

Classification scheme: UDC

Services: Reference; Reading room, Photocopying; Exhibition support

Publications: Guide books, seed lists, research publications, educational resource packs (via the Education Officer)

Cinema Museum

The Old Fire Station

46 Renfrew Road

Kennington, London SE11 4NA

Tel: 0171 820 9992; Fax: 0171 793 0849

Enquiries to: the Curator; library collection not accessible to the public

Founded: 1986

Scope: history of film as entertainment and as an art form

Holdings: Books, periodicals, pamphlets, architectural drawings, exhibition catalogues, music scores (silent films)

Special collections: Renée Adorée and Florence Desmond collections; Photographs, negatives, slides, film, sound recordings

Services: Photocopying

City of London Police Museum

37 Wood Street

London EC2P 2NQ

Tel: 0171 601 2705 (direct line); Fax: 0171 601 2194

Enquiries to: the Curator; library not accessible to the public

Hours: Contact the Curator

Founded: 1964

Scope: City of London police and related topics; specialist areas include special constabulary and non-Home Office Police forces

Holdings: Books, serials, pamphlets, manuscripts, photographs, negatives, slides, film, prints & drawings

Services: Reference; Support coverage available from nearby Guildhall Library and Records Office

Clockmakers, the Worshipful Company of**Library and Museum**

Guildhall Library

Aldermanbury

London EC2P 2EJ

Tel: 0171 606 3030 Guildhall Library; Fax: 0171 600 3384

Tel: 0171 606 3030 ext. 1865/1866 Museum enquiries

Enquiries to: Guildhall Library staff; by appointment, telephone, post; Direct queries concerning the museum collections to: the Keeper

Access to the library collection on the same terms as those for the Guildhall Library

Hours: Mon.-Sat. 09.30-16.30 (Guildhall).

Founded: 1813; The museum and library form one of the oldest horological collections in the world.

Scope: History of horology in Britain and principally of the London region

Holdings: Books, serials, ephemera, manuscripts, prints and drawings

Special collections: Manuscript archive of the Worshipful Company of Clockmakers (1631-); John Harrison (1693-1776) collection of drawings and manuscripts; Business records (including Thwaites, Kullberg, Debois)

Publications: Guide to collections

Commonwealth Resource Centre

Commonwealth Institute

Kensington High Street

London

W8 6NQ

Tel: 0171 603 4535; Fax: 0171 602 7374

Enquiries to: the Librarian, by appointment, telephone, post

Access to public by appointment

Hours: Mon.-Sat. 10.00-16.45; Institute: Mon.-Sat. 10.00-17.00, Sun. 14.00-17.00

Founded: The present location of the Commonwealth Institute was established in 1962.

The collections arise from the founding of the Imperial Institute, South Kensington, in 1893.

Subject scope: All aspects of the cultural, social, economic and political life of the 51 Commonwealth member states.

Holdings: Ca. 30,000 books, ca. 100 serial titles, press cuttings, videos, slides, film, photographs, information files.

Special collections: Commonwealth Literature Library; Hatt Archives on the Imperial/Commonwealth Institute;

COMPIX Photographic library; Harold Ingrams Archive (Africa); Babcock Rhodesia UDI Collection

Catalogues: Automated (Equilibrium)

Services: Reference; Loan service for teachers and schools (membership fee); Interlibrary loans; Online information retrieval; OPACs; Photocopying; Exhibition support; Educational resource packs

Publications: List available from Resource Centre

Courtauld Institute of Art

Book Library

University of London

Somerset House

The Strand, London WC2R 0RN

Tel: 0171 873 2701; Fax: 0171 873 2772

Enquiries to: the Librarian; by appointment, telephone, post

Access to non-members of the Institute and/or the University of London by written application to the Librarian

Hours: Mon.-Fri. 9.30-19.00 (term time); 10.30-17.00 (vacations); Galleries: Mon.-Sat. 10.00-18.00, Sun. 10.00-18.00

Founded: 1933 (Library). In 1931, Samuel Courtauld (1876-1947), Chairman of Courtauld's Ltd., gave the lease of his house, together with his library and picture collections, to the University of London. The library and picture collections, which became separated due to lack of space, were united in the move to Somerset House in 1990.

Scope: Fine and applied arts and architecture in Western Europe from the early Christian period to the present

Holdings: 76,000 books, ca. 245 current serial titles, ephemera, 40,000 exhibition and sales catalogues

Catalogues: Card; Automated (LIBERTAS, 1992-); CD-ROM indexes; External databases

Classification scheme: LC

Services: Reference; Reading room; OPACs; CD-ROM facility; Online information retrieval; Loans to members; ILL; Photocopying

Publications: Index to periodical articles (microfiche); Gallery exhibition catalogues

Other: The Book Library supports the members of the Institute and staff of the Courtauld Institute Galleries. A Prints and Drawings Study Room with a small library is available by appointment for students and researchers in the Galleries. The Institute also houses two other comprehensive reference libraries, the Witt and Conway, which are open to the public.

Crafts Council and Gallery

44a Pentonville Road

London N1 9B7

Tel: 0171 278 7700 (Information Unit & Picture Library)

Web site: <http://www.craftscouncil.org.uk/>

Enquiries to: the Librarian, by appointment, telephone, post

Hours: Tues.-Fri. 11.00-12.00, 14.00-17.00 (Library reference)

Founded: 1971; The Crafts Council is the national body for the crafts. Formed in 1971 as the Crafts Advisory Committee, it became known as the Crafts Council in 1979 and is a registered charity incorporated under Royal Charter.

Scope: The library includes directories, research and statistical information on the production, distribution and marketing of craft work in the UK and abroad, plus material of historical and academic importance in relation to crafts.

Holdings: 2,200 books, 143 serial titles, subject files on individual craftspeople (cuttings, press releases, exhibition catalogues, etc.), 52 videos

Catalogues: Automated (SMART); Index of Selected Makers (550 makers; includes those artists recommended by the Council); National Register of Makers (4,500)

Classification Scheme: In-house

Services: Reference; Photocopying; Slide loan service

Publications: Crafts Magazine, information lists, exhibition catalogues

Other: The Picture Library which forms part of the Information Unit contains over 33,000 slides and has presently been transferred to a publicly accessible image database

Croydon Natural History and Scientific Society

Library

c/o 96a Brighton Road

South Croydon

Surrey CR2 6AD

Tel: 0181 688 2720

Enquiries to: the Librarian; by appointment and post

Access primarily to members, others by prior appointment

Hours: Contact the Society for details

Founded: The Society was founded in 1870 as the Croydon Microscopical Club, at which time the library and museum were also established.

Scope: Geology, natural history, archaeology, local history, geography of Croydon and adjoining areas (e.g. parts of NE Surrey, NW Kent). Special topics include civil engineering and water supply

Holdings: 3,000 books, ca. 40 serial titles (plus closed titles), manuscripts, ephemera, ca. 1,000 maps, photographs, slides, negatives, prints & drawings

Special collections: C.C. Fagg Collection (land-use surveying); W. H. Bennett Collection (geology, palaeontology)

Catalogues: Card

Services: Reference; Loans to members; Photocopying; Exhibition support

Publications: Bibliographies; Proceedings, local history publications

Design Museum

Library

Butlers Wharf

Shad Thames

London SE1 2YD

Tel: 0171 403 6933; Fax: 0171 378 6540

Enquiries to: Education Department; by post;

The library is currently closed to the public

Hours (Museum): Daily 10.30-17.30

Founded: 1989

Scope: International in scope covering design history (decorative & applied), product design, graphic design

Holdings: Ca. 8,000 books, 20 current serial titles, ca. 80 closed titles, ephemera, trade and exhibition catalogues, videos

Catalogues: Automated (Tinlib)

Classification scheme: In-house

Services: Reading room; On-line information retrieval; OPAC; ILL (restricted); Photocopying; Lectures via Education Department

Dickens House Museum and Library

48 Doughty Street

London WC1N 2LF

Tel: 0171 405 2127; Fax: 0171 831 5175

Enquiries to: the Curator; by appointment and post

Access by prior appointment only due to limited study space

Hours (Museum): Mon.-Sat. 10.00-17.00

Founded: 1925; The present location of the House was the residence of Charles Dickens (1812-70) during the period 1837-9 when he composed *The Pickwick Papers*, *Oliver Twist*, *Nicholas Nickleby* and began work on *Barnaby Rudge*. The Dickens Fellowship purchased the property in 1925 at which time it was transferred to the Dickens House Trust. The library collections started as the National Dickens Library (founded 1906) and was also handed to the Trust in the same year

Scope: The Dickens House Library contains first and subsequent editions of Dickens' works, editions in translation, contemporary and later criticism, and ephemera related to Dickens and his times.

Holdings: Ca. 7,000 books, 4 serial titles, manuscripts, 4,000 prints & drawings, photographs, slides

Special collections: Autograph letters of Dickens; Manuscript collections of Dickens scholars (e.g. Kitton, Matz, Suzannet); Also the papers of Wright, Storey and Aylmer

Catalogues: Card ; Index to photographs

Classification scheme: In-house (Faceted classification scheme devised by Kevin Harris)

Services: Reference; Photocopying available on request.

Publications: The Dickensian

Other: International headquarters of the Dickens Fellowship

Dr. Johnson's House

Library

17 Gough Square

Fleet Street

London EC4A 3DE

Tel: 0171 353 3745

Enquiries to: the Curator; by appointment, telephone, post

Access by written appointment

Hours (Museum): Mon.-Sat. 11.00-17.00

Founded: 1914; The House was purchased in 1910 by Cecil Harmsworth. It is the only surviving house in London in which Johnson is known to have resided. In 1929 the property was transferred to the Dr. Johnson House Trust.

Scope: Johnsoniana

Holdings: Ca. 500 books, serials, manuscripts, ephemera

Special collections: Johnson's dictionaries (various eds.); Yale University *Boswell Papers*; Works by Johnson's circle

Services: Study room; Photocopying; Exhibition support

Ealing Museum, Art and History Society

c/o Honourary Secretary, Mrs. M. Parrott

52 Baronsmede

Ealing

London W5 4LT

Tel: 0181 567 9003

Enquiries to: Honorary Secretary or Books Representative, 61 Baronsmede, London W5 4LS; by telephone, post

Scope & holdings: Publications of the Society on the local history of the Ealing area

The Fan Museum

12 Crooms Hill

Greenwich

London SE10 8ER

Tel: 0181 858 7879/0181 305 1441; Fax: 0181 0181 293 1889

Enquiries to: Assistant Curator; by appointment, telephone and post

Reference by appointment only

Hours (Museum): tue.-Sat. 11.00-16.30; Sun. 12.00-16.30.

Founded: 1991; The collection of circa 2,000 fans and related material was gathered over a period of 40 years by Mrs. Helene Alexander, FRSA.

Scope: All aspects of the ancient art and craft of the fan.

Holdings: Books, serials, ephemera, exhibition and auction catalogues, slides.

Catalogues: Card; Automation in progress; Index to periodicals

Services: Study room; Reference; Photocopying; Exhibition support; Lectures & related workshops;

Publications: Resource lists, education resource packs

Other: Workshops held by the museum and a study collection of fan leaves is available for consultation in the library.

Florence Nightingale Museum

Resource Centre

2 Lambeth Palace Road

London SE1 7EW

Tel: 0171 620 0374; Fax: 0171 922 8079

Enquiries to: the Curatorial Assistant; by appointment, telephone and post

Hours (Museum): Tues.-Sun. 10.00-16.00

Founded: 1989; The Library of Florence Nightingale was originally held by the Nursing School affiliated with St. Thomas' Hospital

Scope: Biographical and historical material on Florence Nightingale and her times

Holdings: Books, ephemera, microforms, manuscripts, photographs; prints & drawings

Special collections: Books owned and written by Nightingale; presentation copies

Catalogues: Card; Automated

Services: Study room; Reference; On-line information retrieval; Exhibition support; Photocopying; Microform reader/printer

Publications: Select bibliography; handlists, educational resource packs

Other: The museum operates a bookshop with material of interest to researchers of Nightingale and the history of medicine

Freud Museum

Library

20 Maresfield Gardens

Hampstead, London

NW3 5SX

Tel: 0171 435 2002/5167; Fax: 0171 431 5452

Enquiries to: the Librarian by appointment, telephone and post

Access by appointment only

Hours: Contact Librarian; Museum: Wed.-Sun. 12.00-17.00

Founded: 1986; The present site of the museum is the house in which Sigmund Freud lived during the year 1938 after leaving Nazi occupied Vienna. In the move, Freud had transferred his entire domestic and working environment to London. Anna, Freud's daughter, remained in the house until her death in 1982.

Scope: Freud's working library consists of materials on psychology, medical sciences, philosophy, literature, religion, and anthropology. There is also a general reference library on psychoanalysis for consultation by appointment
Holdings: Ca. 5,000 books (many still unaccessioned in the personal libraries of Sigmund and Anna Freud), serials, archives and manuscripts, photographs

Special Collections: Photographic archive of Freud and his family; Personal papers of Freud; Anna Freud library on child psychology and education; Papers of the Vienna Psychoanalytical Society, 1900-1939.

Catalogues: Automated (FoxPro)

Services: Reference; Photocopying; On-line information retrieval; Exhibition support; Lectures related to Freud's work

Publications: Newsletter 'Athene', information sheets, occasional monographs, educational resource packs

Geffrye Museum

Kingsland Road

Shoreditch

London E2 8EA

Tel: 0171 739 9893; Fax: 0171 729 5647

Enquiries to: Assistant Keeper of Collections; by appointment and post

Publicly accessible reference library, but the Furniture Trade Archive is closed access and available for consultation by appointment only

Hours: Tues.-Sat. 10.00-17.00; Sun 14.00-17.00

Founded: 1914

Scope: English decorative arts; Special focus on the East London furniture industry

Holdings: 1,500 books, 10 current serial titles, ephemera, exhibition and trade catalogues, photographs

Special Collections: Furniture Trade Archive, 1880 to present; Pattern books

Catalogues: Card

Services: Limited curatorial reference and photocopying service; Exhibition support;

Publications: Information sheets and educational resource packs (Museum)

Other: Specialist enquiry service for the collections in general

Greenwich Borough Museum

232 Plumstead High Street

London SE18 1JT

Tel: 0181 855 3240; Fax: 0181 316 5454

Enquiries to: Curator; by appointment, telephone, post

Access is by appointment only due to limited research space

Hours: Mon. 14.00-17.00, Tues., Thurs-Sat. 10.00-13.00, 14.00-17.00. Closed Sun. & Wed.

Founded: 1919

Scope: Items relating to the museum collections- local history, art, costume, natural history, archaeology, education & museology

Holdings: Ca. 1,000 books, several serial titles, pamphlets, government reports, maps, photographs, slides, film, prints & drawings, exhibition catalogues

Catalogues: Card

Services: Reference; photocopying; exhibition support

Other: The Museum is situated above Plumstead Library. Another linked organisation is the Greenwich Local History Library, Woodlands, 90 Mycenae Road, Blackheath

Gunnersbury Park Museum

Gunnersbury Park

London W3 8LQ

Tel: 0181 992 1612; Fax: 0181 752 0686

Enquiries to: the Curator, by appointment, telephone, post
Access to book collections by appointment only
Hours: Mon.-Fri. 10.00-16.00. to view library
Founded: 1919; Local history collections were purchased in 1927 from Major Frederick Sadler and housed in the mansion at Gunnersbury Park where the family of Lionel Nathan Rothschild (1809-79) lived until 1925.
Scope: Local and social history, archaeology
Holdings: Ca. 1,000 books, serials, ephemera, maps, prints and drawings
Special collections: Chiswick Press; Major Frederick Sadler collection of local authors; Historic Children's Books (1801-1920); Ealing Studio film posters
Catalogues: Card
Services: Study room; Photocopying; Exhibition support
Publications: Educational resource packs; Pictorial guide

Hampstead Museum

Burgh House, New End Square
Hampstead, London
NW3 1LT
Tel: 0171 431 0144

Enquiries to: Hon. Curator; by appointment, telephone, post
Access to library by appointment only
Hours: Wed.-Sun. 12.00-17.00
Founded: 1979; Burgh House was built in 1703 and restored in 1947 by the Hampstead Borough Council. Since 1977, the property and holdings have been maintained by Burgh House Trust
Scope: Local and social history of Hampstead (c1700s-present day)
Holdings: Ca. 500 books, ephemera, photographs, prints and drawings
Special Collections: Helen Allingham collection; copies of Stanley Spencer's letters
Catalogues: Card; Index to artists and donors
Services: Study area; Photocopying; Exhibition support
Publications: Local history publications on Hampstead and its famous residents, information sheets
Other: Certain archival material received by the museum is transferred to the Local Studies Library in Camden (located at Swiss Cottage Public Library)

Harrow Museum and Heritage Centre

Headstone Manor
Pinner View
Harrow HA2 5PX
Tel: 0181 861 2626; Fax: 0181 863 6407

Enquiries to: Curator; by appointment, telephone, post
Hours: Wed.-Fri. 12:30-17:00, Sat.-Sun. 10:30-17:00.
Founded: 1986
Scope: Local history collection including documents on households and Headstone Manor
Holdings: Books, periodicals, pamphlets, maps, photographs, negatives, slides, prints & drawings, film, video, sound recordings
Special collections: Whitefriars Glass, Hamiltons Brush Co.
Catalogues: Print; Card; Photo-CD
Services: Reference; Photocopying; Exhibition support; Information leaflets
Liaisons with Stanmore & Harrow Historical Society, Pinner Local History Society, Roxeth History Group

Hogarth House Foundation

Hogarth's House
Hogarth Lane
Great West Road
London W4 2QN
Tel: 0181 994 6757 or 0181 570 0622; Fax: 0181 862 7602

Enquiries to: the Custodian, or the Borough Librarian; by telephone and post only
Hours: Mon.-Sat. 11.00-18.00, Sun. 14.00-18.00, April-Sept.; Mon.-Sat. 11.00-16.00, Sun. 14.00-18.00 Oct.-Mar.

Scope: Books on Hogarth

Special collections: Crickett collection at Chiswick Library due at Hogarth's House in 1996/7

Holdings: Books, prints & drawings (collection to be formally housed by 1997)

Catalogues: Card

Services: Limited

Horniman Library

Horniman Museum and Gardens
100 London Road
London SE23 3PQ
Tel: 0181 766 7663; Fax: 0181 291 5506
Email: allen@horniman.demon.co.uk

Enquiries to: the Librarian; by appointment, telephone and post

Hours (Library & Museum): Tues.-Sat. 10.30-17.30; Sun. 14.00-17.30 (Information service only)

Founded: 1890; Established with the collections of the Chairman of the Horniman Tea Co., Frederick John Horniman (1835-1906). The library, museum and gardens were opened to the public in 1890.

Scope: Ethnography, natural history, and musicology

Holdings: 25,000 books, 148 current serial titles (450 in total), ephemera, manuscripts, maps, microforms, 5,000 photographs, 4,000 slides, prints & drawings, film, video, CD-ROMs.

Special collections: Rare books collection (pre-1851); Beryl de Zoek Collection (films and photos on dance in Bali and South Asia); Adam Carse Collection of Wind Instruments and Archives; Ridley Collection of books on organs

Catalogues: Card (1935-1990); Automated (Tinlib, 1991-); CD-ROM indexes; External databases

Classification scheme: UDC

Services: Reference; Loans to staff; Interlibrary loan; On-line information retrieval; OPACs; CD-ROM facility;

Photocopying; Microform readers/printers; Exhibition support; Seminars

Publications: Handlists, information sheets; topical bibliographies, educational resource packs

Imperial War Museum**Department of Printed Books**

Lambeth Road
London SE1 6HZ
Tel: 0171 416 5000; Fax: 0171 416 5374
Museum web site: <http://chide.bournemouth.ac.uk/information.office/imperial.war.museum.html>

Enquiries to: the Keeper; by appointment, telephone, post

Library open to members of public by prior appointment

Hours: Mon.-Sat. 10.00-17.00; Museum: Daily 10.00-18.00

Founded: 1920; The museum was established in 1917 and opened to the public in 1920 at Crystal Palace. It moved to its present site in 1936, the building of which was the former Bethlem Royal Hospital and whose chapel has been converted to the Reading Room.

Scope: Materials covering all aspects of the history of conflict since 1914

Holdings: 150,000 books, ca. 450 serial titles, several hundred closed titles, ephemera, 30,000 microforms, maps

Special Collections: Unit histories; Technical manuals; War poetry collection; Personal memoirs; Periodicals collection

Catalogues: Card; Automated (InMagic)

Classification scheme: In-house

Services: Reference; Reading room; On-line information retrieval; OPACs; ILL (limited to photocopies);

Photocopying; Microform reader/printer; Exhibition support

Publications: Department of Printed Books (leaflet); Handlists; Subject guides; List of Current Periodicals;

Catalogue of Publications; Facsimile reprint series

Other: The Reading Room is shared between the Department of Printed Books and the Department of Documents

Inns of Court & City Yeomanry Museum

Library

10 Stone Buildings

Lincolns Inn

London WC2A 3TG

Tel: 0171 405 8112; Fax: 0171 414 3496

Enquiries to: Curator, Major R. J. B. Gentry; by appointment & telephone (Tues./Wed), post

Hours (Museum): Mon.-Fri. 10:00-16:00

Founded: 1929

Scope: Small military library with emphasis on the history of the two regiments

Holdings: Books, serials, government reports, pamphlets, maps, photographs, negatives, film, videos, music scores

Catalogues: Card

Services: Reference; Limited loans

Island History Trust

Island House

Roserton Street

London E14 3PG

Tel: 0171 987 6041

Enquiries to: Eve Hostettler; by appointment, telephone, post

Hours: Tues., Wed., Fri. 13:30-16:30.

Founded: 1980

Scope & holdings: the Island History collection is comprised of photographs of the Isle of Dogs: people & places, work, school, leisure, street life

Catalogues: Card; All photos fully indexed & captioned

Services: Family history searches; Reprographics

Publications: Guides to the collection; handlists

Iveagh Bequest, Kenwood

Hampstead Lane

Hampstead, London

NW3 7JR

Tel: 0181 348 1286; Fax: 0181 348 7325

Enquiries to: the Assistant Curator; by appointment, telephone, post

Access to the libraries by appointment only to bona fide researchers

Hours (Kenwood House): Daily 10.00-18.00 (1 April-31 Oct.), 10.00-16.00 (1 Nov.-31 March)

Founded: 1928; Kenwood house, built in the 17th century, was remodelled by the neoclassicist architect, Robert Adam in the 1760's. The library is one of the finest examples of his work. In 1925, Edward Cecil Guinness, 1st Earl of Iveagh (1847-1927), acquired the house and filled it with his own art collections, among them a private library. Scope: The Iveagh collection in the "Adam Library" is comprised of 19th and 20th c. books on politics and English literature. The "Irish" collection consists of works on Irish history, culture, literature, and art from the library of Matthew D'Ory of Dublin; Curatorial staff also maintain an art reference library of works pertaining to the collections of paintings and furniture on display. Holdings: Iveagh Collection, c.3,000 items; Irish collection, c.4,000; British Empire Club, c.380; Art reference library, c.3,000. Catalogues: Print (D'Ory Library); Card Services: Reference by appointment only; Photocopying Publications: Exhibition catalogues Other: Kenwood is the headquarters of the English Historic Properties, London Branch of English Heritage

Jewish Museum, Camden Town

Raymond Burton House
129-131 Albert Street
London NW1 7NB
Tel: 0171 284 1997
Museum web site: <http://www.ort.org/community/jewmusm/home.htm>

Enquiries to: the Curator; by appointment, telephone, post
Access to the Study Room by appointment
Hours: Sun.-Thurs. 10.00-16.00. Closed Fri. & Sat.
Founded: 1932
Scope: Jewish ceremonial art, illuminated marriage contracts, scrolls, and religious manuscripts dating to the 15th century.
Holdings: Books & ephemera, archives and manuscripts, 70 trade cards, 2,500 prints & drawings, 104 portraits; The archival materials are listed with the National Register of Archives
Catalogues: Print; Card
Services: Study room; Photocopying; Exhibition support; Walking tours; Education service
Publications: Exhibition catalogues; Teachers' information packs
Other: The Jewish Museum is a two site organisation (q.v. infra)

Jewish Museum, Finchley

80 East End Road
London N3 2Sy
Tel: 0181 349 1143
Museum web site: <http://www.ort.org/community/jewmusm/home.htm>

Enquiries to: the Curator, by appointment, telephone, post
Access to the resource library by prior appointment to serious researchers only
Hours: Mon.-Thurs. 10.30-17.00, Sun. 10.30-16.30. Closed Fri. & Sat.
Founded: 1983; Formerly, the London Museum of Jewish Life, the collections were assembled in 1983 to illustrate the history of British Jewry since 1656.
Scope: Social history of British Jews, especially in the London area. Holocaust education and Zionism
Holdings: Books, serials, ephemera, photographs, prints and drawings, exhibition catalogues
Catalogues: Print; Card
Services: Study room; Photocopying; Walking tours; Education service
Publications: Exhibition catalogues; Occasional monographs; Teachers' information packs
Other: Collaboration with Camden site on educational programming and guided walks of Jewish London

Keats Memorial Library

Keats House
Wentworth Place
Keats Grove
Hampstead, London
NW3 2RR
Tel: 0171 435 2062

Enquiries to: the Curator, by telephone and post

Access to bona fide researchers by letter of reference

Hours (House): April-Oct., Mon.-Fri. 10.00-13.00, 14.00-18.00, Sat. 10.00-13.00, 14.00-17.00, Sun. 14.00-17.00;

Nov.-March. Mon.-Fri. 13.00-17.00, Sat. 10.00-13.00, 14.00-17.00, Sun. 14.00-17.00

Founded: 1925; Home of John Keats (1818-20) where he composed 'Ode to a Nightingale'.

Scope: The works of John Keats, his literary circle and family.

Holdings: Ca. 8,000 books, 10 serial titles, ephemera, manuscripts, microforms, 500 photographs, 100 lantern slides, prints & drawings, sound recordings, videos.

Special collections: Personal papers of Keats and his circle; Kate Greenaway Collection; Potter Collection (20 vols. of newscuttings c1800-1924)

Catalogues: Card; planned conversion to automated system (museum artefacts and library holdings).

Services: Reference; Photocopying; Microform reader/printer; Exhibition support

Publications: Guide to Keats House; Select Booklist of Keats; Educational worksheets

Kensington Palace

State Apartments and Royal Ceremonial Dress Collection
Kensington Gardens
London W8 4PU
Tel: 0171 937 9561; Fax: 0171 376 0198

Enquiries to: the Assistant Curator; by telephone, post

Access to collections by written application to bona fide researchers only

Hours (State Apartments): Mon.-Sat. 09.00-17.00, Sun. 11.00-17.00

Founded: 1890s; The State Apartments of the Palace were opened to the public in the 1890s. In the early part of the twentieth century the London Museum shared exhibition space as well. When the London Museum moved in 1976, the decision to exhibit the ceremonial dress collection of HRH Queen Elizabeth II was approved. The original history of dress reference library has since been transferred to Hampton Court, but a "historical" library has been retained.

Scope: Materials pertain to the collections in the Palace and specifically to the ceremonial & court dress collection; its history, provenance and related aspects.

Holdings: Ca. 1,000 books, ca. 20 serial titles, archives and manuscripts, ephemera, photographs, prints & drawings

Catalogues: Print; Automated

Services: Reference limited to bona fide researchers; Photocopying; Exhibition support.

Publications: Exhibition catalogues

Other: Kensington Palace is one of the Royal properties governed by the Historic Royal Palaces Agency

Kew Bridge Steam Museum

Archive and Library
Green Dragon Lane
Brentford, Middlesex TW8 0EN
Tel: 0181 568 4757
Museum web site: <http://www.cre.canon.co.uk/~davide/kbsm/>

Enquiries to: Hon. Archivist, P. R. Stokes; by appointment, telephone, post

Access to library strictly by prior appointment

Hours (Museum): 11.00-17.00 daily

Founded: 1973

Scope & holdings: Material on steam engineering, pumping and water supply

Catalogues: Automated

Services: Reference to bona fide persons

Kingston Museum and Heritage Service

Local History Room

North Kingston Centre

Richmond Road

Kingston

KT2 5PE

Tel: 0181 0181 547 6738; Fax: 0181 547 6747

Museum web site: <http://www.kingston.ac.uk/kingston/museum/>

Enquiries to: the Local History Officer, by appointment, telephone, post

Access by prior appointment due to limited research space

Hours: Mon., Wed., Fri. 10.00-17.00, Tues. 10.00-19.00

Founded: 1904; The Kingston local studies collections were originally housed with the art gallery of the Kingston Museum until 1992 when the holdings were transferred to North Kingston Centre. The collections themselves date to the 1880s from which time they were built up by gift and purchase to form a museum in 1904.

Scope: Local history of the Royal Borough of Kingston-upon-Thames

Holdings: Ca. 15,000 books and pamphlets, serials, ephemera, microforms, 5,000 photographs, maps, prints & drawings

Catalogues: Print; Card

Services: Reading room; Photocopying; Microform readers/printers; Exhibition support

Other: The Local History Room is linked to the Kingston Museum

Kirkaldy Testing Museum

99 Southwark Street

London SE1

Enquiries to: Administrator, P.J. Skilton, 35 Selkirk Drive, Erith, Kent DA8 3QR

By post only

Hours: Open by appointment only

Founded: 1987

Scope: Material pertaining to engineering science, particularly materials testing; chemical industry

Holdings: Books, serials, government reports, pamphlets

Catalogues: Card; in process of cataloguing

Services: Reference; Exhibition support

Lewisham Local History Centre

Lewisham Central Library

199-201 Lewisham High Street

London SE13 6LG

Tel: 0181 297 0682; Fax: 0181 297 1169

Enquiries to: the Archivist or Librarian; by appointment, telephone, post

Access to the public for reference only

Hours: Mon. 10.00-17.00, Tues., Thurs. 09.00-20.00, Wed., Fri., Sat. 09.00-17.00

Founded: 1960

Scope: Local studies material on the history of the London Borough of Lewisham

Holdings: Ca. 9,000 books, serials, manuscripts & archives(500 linear metres), ca. 4,500 pamphlets, ca. 750 microforms, 2,000 maps, 18,000 photographs, 5,500 slides, 12,000 negatives, ca. 1,500 prints, 500 art works, 13,000 postcards, 30+ audios, videos

Special collections: Anglican Parish Records; Non-Conformist Records; Local business archive; Postcard collection; Society of the Treasury of God; Local authors (John Evelyn, 1620-1706; Thomas Campbell 1777-1844)

Catalogues: Card; Automated (Dynix)

Classification scheme: DDC

Services: Reference; Reading room; On-line information retrieval; Photocopying; Microform printing

Publications: Lewisham and Deptford in Old Photographs; Looking Back at Lewisham; various local history monographs

Other: The Centre is located in the new Lewisham Central Library

London Canal Museum

12/13 New Wharf Road

Kings Cross, London N1 9RT

Tel: 0171 713 0836

Enquiries to: the Curator; by appointment, post

Access to reference library by prior appointment

Hours (Museum): Tues.-Sun. 10.00-16.30

Scope: small library relevant to the canal and ice trade

Holdings: Books, serials, archives & manuscripts, pamphlets, maps, prints & drawings

Special collections: Felicity Kinross archive on Carlo Gatti and the London ice trade

Catalogues: Print

Services: Reference; Photocopying

Publications: Handlists on the history of the collections

London Toy and Model Museum

21/23 Craven Hill

London W2 3EN

Tel: 0171 706 8000; Fax: 0171 706 8823

Enquiries to: the Museum Manager, by appointment, telephone, post

A small resource collection is accessible to the public

Hours: daily 10.00-17.30

Founded: 1981

Scope: History of toys, games and model-making

Holdings: Artefacts, books, serials, ephemera, photographs, slides, prints and drawings

Services: Reference; Photocopying

Publications: Information sheets; Bibliographies, e.g. 'Teddy bears', 'Trains', 'Dolls'.

London Transport Museum

Library

Covent Garden

London

Tel: 0171 379 6344

Fax: 0171 836 4118

Museum web site: <http://www.cm-net.com/ltn/>

Enquiries to: Assistant Curator (Library and Historical Research), by appointment, telephone, post

Access to public by appointment only

Hours: Mon.-Thurs. 10.00-12.00, 14.00-17.00; Museum: Daily 10.00-18.00

Founded: 1978; The museum was formerly housed at Syon Park and established with the library at its present location in 1978.

Scope: Collections relate to the history and development of London's public transport systems.

Holdings: Ca. 6,000 books, ca. 100 serial titles, ca. 20 closed titles, ephemera, 700 microforms, 600 maps, 100,000 b&w negatives, ca. 5,000 colour slides, 5,000 posters, exhibition catalogues

Special collections : Reinohl Collection of Tickets and Transport Ephemera; Frank Pick Archive

Catalogues: Card; Microfiche; Automated (post 1988-)

Classification scheme: In-house and DDC

Services: Reference; Photocopying; Microform reader/printer; Exhibition support

Other: Separate research divisions house the London Transport Poster archive (1908-to date) and London Transport Photograph archive (c1810-to date)

Madame Tussaud's London

Marylebone Road

London NW1 5LR

Fax: 0171 465 0862

Museum web site: <http://www.illumin.co.uk/illumin/interac/tuss.html>

Enquiries to: the Archivist; archive collection strictly for internal use only, but queries from bona fide researchers will be answered by post

Hours (Museum): Daily 10.00-18.00

Founded: 1802

Scope: material relating to Madame Tussaud's and the London Planetarium

Holdings: Books, pamphlets, archives & manuscripts, photographs, negatives, slides, film, prints & drawings, exhibition catalogues, music covers, sound recordings

Marylebone Cricket Club Library and Museum

Lord's Ground

St. John's Wood

London NW8 8QN

Tel: 0171 289 1611; Fax: 0171 289 9100

Enquiries to: Curator and Archivist; by appointment, telephone and post

Access to collections by non-members by prior appointment only

Hours: Mon.-Thurs. 10.00-17.00, Fri. 10.00-16.00. Open on Sat and Sun. match days

Founded: Museum (1953); The library was formally initiated with the bequest of Captain H. B. Sutherland in 1893 and has since benefited from gifts by prominent members of the MCC.

Scope: Comprehensive holdings on the history of cricket from 1550 to the present day

Holdings: Ca. 10,000 books, 20 serial titles, ephemera, archives and manuscripts, ca. 8,000 photographs, prints & drawings, videos

Special collections: MCC Minute books, MCC & Middlesex scorebooks; libraries of A.L. Ford, Sir Julian Cahn and F.S. Astley-Cooper; Books on real tennis

Catalogues: Card up to 1989; Automation (HeadFast, in process of procuring new system)

Services: Reading room; Loans (small lending collection for members); Photocopying; Indexing

Publication: Lord's Souvenir Pictorial guide; Annual report; yearbooks; Newsletters

Museum in Docklands

Library and Archive

Unit C14 Poplar Business Park

10 Prestons Road

London E14 9RL

Tel: 0171 515 1162/538 0209

Enquiries to: the Librarian/Archivist, by appointment, telephone, post

Access by prior appointment

Hours: Tues., Wed., Fri. 10.00-17.00

Founded: 1982; In the 1980s, the Museum of London initiated proposals for establishing a Museum in Docklands.

The collections expanded rapidly, particularly with the acquisition on loan of the Port of London Authority records collection.

Scope of library and archive: The Docklands area, Port of London, and the City of London.

Holdings: 5,000 books, 20 current serial titles; 500 ephemeral items, 20,000 photographs, 5,000 slides, 10,000 negatives, 500 maps, archives and manuscripts (100 linear ft.), 20,000 architectural & engineering drawings, 1,000 prints and paintings, 300 film reels, 300 oral transcripts, 10,000 property deeds

Special collections: Private Dock Company records (1799-1909); Port of London Authority (1909-); Corporation of London River Thames Committee records (1770-1857); Thames Conservation records (1857-1909); British Ports Federation archive (1911-1970); London Wharfingers Association and London Port Employers Association archives; Historic films of docks, 1921-1990.

Catalogues: Print, Automated (undergoing conversion to Oracle Libraries)

Classification scheme: In-house

Indexes: Names of individuals entered in Private Dock Company books & registers; Port of London Authority Magazine.

Services: Study room; Limited inter-library loan; Photocopying; Photographic service; Preparation of bibliographies; Exhibition support (for educational purposes); Tours; Lectures

Publications: Handlists; Information sheets; Bibliographies; Monographs; Educational resource packs

Other: The museum is the Docklands wing of the Museum of London

Museum of Fulham Palace

Library

Bishops Avenue

London SW6 6EA

Tel: 0171 736 3233

Enquiries to: the Curator; by appointment, telephone, post

Access to library by prior appointment

Hours (Museum): March-Oct., Wed.-Sun. 14.00-17.00; Nov.-Feb., Thurs.-Sun. 13.00-16.00

Founded: 1990

Scope: themes relating to the museum: Bishops of London, architecture, garden history, archaeology, ecclesiastical needlework, church history

Holdings: Books, periodicals, maps, photographs, prints & drawings

Catalogues: Card; Automated

Services: Reference; Photocopying

Museum of Garden History

St. Mary-at-Lambeth

Lambeth Palace Road

London SE1 7LB

Tel: 0171 261 1891; Fax: 0171 401 8869

Enquiries to: the Chairman; by post only

Resource collections not currently accessible to the public

Hours (Gardens): Mon.-Fri. 11.00-15.00, Sun. 10.30-17.00, closed Sat.

Founded: 1983; The Gardens were established by the two John Tradescants, father and son, who were gardeners to Charles I. The Tradescants are also noted for their extensive collection of rare artefacts which were gathered during their horticultural travels around the world. The collection formed the foundation of the Ashmolean Museum in Oxford, Britain's first museum and the second oldest in Europe.

Scope: Garden history; the Tradescants

Holdings: Artefacts relating to the practice of gardening in the Western tradition. A small selection of rare books are on display, including a copy of the Tradescant's catalogue of artefacts and plant introductions, *Musaeum Tradescantianum* (1650), formerly owned by the diarist, John Evelyn.

Publications: Museum guide; Information sheets

Other: The Museum plans to develop a resource library for researchers.

Museum of London

Library

London Wall

London EC24 5HN

Tel: 0171 600 3699 general enquiries; Fax: 0171 600 1058

Email: mus@museum-london.org.uk general enquiries

Enquiries to: the Librarian, by appointment, telephone, post

Access to library by appointment

Hours: Mon.-Fri. 10.30-17.30; Museum: Tues.-Sat. 10.00-18.00, Sun. 12.00-18.00

Founded: 1975; The Museum incorporates the collections of the former London Museum (founded 1911) and the Guildhall Museum (1826). The library principally originates from the printed collections of the London Museum.

Scope: Local and social history of London from prehistoric times to the present; Archaeology and topography of the London region

Holdings: Ca. 50,000 books, 70 current serial titles, 30 closed serial titles, ephemera, maps, prints & drawings

Special Collections: Library of the London and Middlesex Archaeological Society; Walter George Bell (Plague and Great Fire); Sir Richard Tangye (Cromwelliana); Suffragette Fellowship Archive

Catalogues: Card; Automated (Oracle Libraries undergoing conversion of records)

Classification scheme: In-house

Services: Reading room; Limited photocopying; Exhibition support

Publications: Publications list available

Other: Important collections of printed ephemera and photographs housed in the Department of Later London History. Also the Museum of London Archaeological Service maintains an archaeological archive.

Musical Museum

368 High Street

Brentford, Middlesex TW8 0BD

Tel: 0181 560 8108

Enquiries to: the Curator; by post only

Hours (Museum): April-Oct., Sat.-Sun. 14.00-17.00

Scope: Material relating to automatic musical instruments

Holdings: Books, serials, pamphlets, manuscripts, photographs, negatives, slides, film, music scores, sound recordings

Catalogues: Card

National Army Museum

Department of Printed Books

Royal Hospital Road

London SW3 4HT

Tel: 0171 730 0717 general enquiries; Fax: 0171 823 6573

Enquiries to: the Keeper of Printed Books; by appointment, telephone and post

A reader's ticket is required in order to use the reading room facilities. The reading room serves as the first point for all enquiries and is staffed by various members of the curatorial departments: Printed Books; Archives, Photographs, Film and Sound; Fine and Decorative Art; Uniforms, Badges and Medals; Weapons, Equipment and Vehicles

Hours: Tue.-Sat. 10.00-16.30; Museum: Daily 10.00-17.30

Founded: 1960; With the independence of India in 1947, there were a number of important collections concerning the British Army which had become available to the nation. The Royal Military College, Sandhurst became a repository for the collections and in 1960 the National Army Museum received a Royal Charter. The Museum was moved from Sandhurst to Chelsea in 1971 and at that time a reading room was also established.

Scope: History of the armies of Britain from 1485-, and of the Commonwealth to independence; regular and auxiliary forces; military costume; decorations & medals; colours; military biography; paintings & portraits

Holdings: 36-37,000 books, 200 serial titles, archives & manuscripts 1500 ft, ephemera, microforms, maps, 25-35,000 prints, 5,000 drawings, 750,000 photographs, slides (of collections) & lecture sets, military records, sound recordings, film/video.

Special collections: Army lists (1745-); Archives (personal correspondence, journals and memoirs); Rare books on British military history

Catalogues : Card (up to 1985- ; indexes to all curatorial collections); microfiche (1985-1987); Automated (&MAGUS, 1988-).

Classification scheme: UDC (modified)

Services: Reading room; Reference; Loans to staff on premises; Exhibition loan; Photocopying; Photographic reproductions; Microform readers/printers; Exhibition support

Publications: Library handlists; Exhibition catalogues and guides

National Gallery

Library and Archive

Trafalgar Square

London WC2N 5DN

Tel: 0171 839 3321 (Press Office); 0171 389 1785 (Gallery information)

Fax: 0171 930 4764

Museum web site: <http://www.gallery-guide.com/gg/museum/national/>

Enquiries to: the Librarian; by appointment and post

The library is principally a staff resource; Access strictly by appointment only to bona-fide researchers

Hours: Mon.-Fri. 10.00-18.00; Gallery hours: Mon.-Sat. 10.00-18.00, Sun. 14.00-18.00

Founded: 1824; The library began as a curatorial collection and was greatly enhanced by the bequest of the library of the Gallery's first Director, Sir Charles Eastlake, in 1869.

Scope: Western European painting from ca. 1250 to 1900.

Holdings: 40,000 books, 155 current serial titles, microforms, 200,000 photographs, 50,000 slides, exhibition catalogues

Special collections: Slide library

Catalogues: Card; Automation (1994-)

Classification scheme: In-house and LC

Services: Reading room; Loans to staff; Limited photocopying; microform printing; Exhibition support

Publications: Exhibition catalogues; Educational resource packs (Gallery)

National Gallery

Technical Library

Scientific Department

London WC2N 5DN

Tel: 0171 839 3321 ext 829

Enquiries to: the Assistant Curator; by appointment and post

Access strictly by prior arrangement to bona fide researchers

Founded: 1950s.

Scope: Scientific and technical literature on Western European art restoration and conservation

Holdings: 2,000 books, 25 current serial titles, manuscripts, ephemera

Special collections: Charles Eastlake Collection

Catalogues: Card

Classification scheme: UDC modified
Services: Reference; Photocopying
Publications: National Gallery Technical Bulletin

National Maritime Museum
Maritime Information Centre Library
Romney Road, Greenwich,
London SE10 9NF
Tel: 0181 858 4422 general enquiries; Fax: 0181 312 6632
Museum web site: <http://www.nmm.ac.uk/>

Enquiries to: the Librarian; by appointment, telephone or post
Access by reader's ticket; small charge for some research requests
Hours: Mon.-Fri. 10.00-17.00; Sat. 10.00-13.00, 14.00-17.00 (Saturdays by appointment only); Museum: Mon.-Sat. 10.00-18.00, Sun. 14.00-18.00.
Founded: 1934; The museum was established by Act of Parliament in 1934 and the library collections were also formed at this time, largely from the A.G.H. Macpherson Collection purchased by Sir James Caird in 1928. In 1993, the library, manuscripts, ships plans and historic photographs were centralised to become the Maritime Information Centre.
Scope: All aspects of maritime history and economics, navigation and naval sciences
Collections: Ca. 120,000 books, ca. 500 serial titles, ca. 1 mile of archives, ca. 3,500 microforms, 20,000 pamphlets, 1,500+ maps, 500,000 photographs, 1,000 slides, audios, videos
Special collections: Rare books (pre-1850); Gosse Piracy collection; MacPherson Collection of atlases; Nelson letters; Lloyd's survey; Shipping company records
Catalogues: Print; Card; Microfiche; Automated (TINLIB); CD-ROM indexes; External databases
Classification scheme: UDC
Services: Reading room; Reference; ILL (photocopies only); Online information retrieval; OPACs; CD-ROM facility; Photocopying; Microform readers/printers; Exhibition support
Publications: Guide to the Library and Manuscripts Collection; Library catalogues; Handlists

National Portrait Gallery
Heinz Archive and Library
St. Martin's Place
London WC2H 0HE
Tel: 0171 306 0055; Fax: 0171 306 0056
Museum web site: <http://www.npg.org.uk/>

Enquiries to: the Curator; by appointment, telephone, post
Access by appointment
Hours: Tues.-Sat. 10.00-17.00; Gallery: Mon.-Fri. 10.00-17.00, Sat. 10.00-18.00, Sun. 14.00-18.00.
Founded: 1856; Established with the collections and library of Sir George Scharf (1820-95), NPG's first Director
Scope: Museum portraits from Tudor to the present day, including paintings, sculpture, etchings, photographs, miniatures, and video film.
Holdings: 30,000 books, 48 current serial titles, ephemera, microforms, exhibition catalogues & permanent collection catalogues, manuscripts (artists' letters, sitters diaries, etc.), 150,000 photographs & negatives
Special collections: John Smith (bound mezzotints); James Gillray; Archives of Sir Gerard Kelly and Richard James Lane; Correspondence of G. F. Watts
Catalogues: Card; Automated (File Maker Pro); Indexes: Information files on sitters (Royalty) and portrait artists; CD-ROM indexes
Services: Reading room; Reference; Staff loan; Exhibition support (mostly via ILL); Photocopying; CD-ROM facility
Publications: Handlists (in-house); accession lists; Exhibition catalogues (Gallery)
Other: Gallery holdings are also on display at Montacute House, Beningbrough Hall, and Gawthorpe Hall

National Postal Museum

Reference library

King Edward Building

King Edward Street

London EC1A 1LP

Tel: 0171 239 5420; Fax: 0171 600 3021

Enquiries to: Library official or Curator of Philately, by appointment, telephone or post

Access to library by prior appointment due to limited research space

Founded: 1965; The Museum and library were established in 1965 with the bequest of Reginald M. Phillips, a prominent philatelist and collector of British stamps and postal history

Hours (Museum): Mon.-Thurs. 09.30-16.30, Fri. 10.00-16.00.

Scope: Modern works on philately and postal history with emphasis on Great Britain

Holdings: Ca. 5,000 books, serials, ephemera, microforms

Special collections: Reginald M. Philips Victorian Collection; De La Rue archive (stamp printing company)

Catalogues: Print; Automated

Services: Reference (limited); Photocopying; Reproduction of photographs

Publications: National Postal Review; Information sheets; Occasional monographs

Other: Related organisations- Post Office Archives and Records Office; Royal Mail Film Library

Natural History Museum

Library Services

Cromwell Road

South Kensington

London SW7 5BD

Tel: 0171 938 9123; Fax: 0171 938 9290

Email: library@nhm.ac.uk

Telnet library.nhm.ac.uk login: libcat (network users)

Library web site: <http://www.nhm.ac.uk/info/library/index.html>

Museum web site: <http://www.nhm.ac.uk/>

Enquiries to the: Librarian; by appointment, telephone, post

Access to public by reader's ticket

Hours: Mon-Fri. 10.00-16.30; Museum: Mon.-Sat. 10.00-18.00, Sun. 11.00-18.00.

Founded: 1881; The collections originate from the natural history departments of the British Museum which were moved from their Bloomsbury site to South Kensington in 1881. The main library holdings on natural history were not transferred during the move, although the small departmental libraries were retained and built up to form the current collection.

Scope: Life and earth sciences; world natural history

Holdings: 1,000,000 books, ca. 10,000 current serial titles, ca. 13,000 closed titles, ca. 10,000 manuscripts, 30,000 microforms, 75,000 maps, 65,000 photographs, 5,000 slides, 750,000 prints and drawings, 1,000 audios, 25 videos, CD-ROMs

Special collections: Linnaeus; Rothschild (ornithology and travel); Tweedale (ornithology); Walsingham (entomology); Prints and drawings collection (e.g. Captain Cook expeditions, J. Reeves, General Hardwicke, J. Curtis, Audubon); Natural history manuscripts

Catalogues: Print; Card; Microfiche; Automated (URICA); CD-ROM indexes; External databases

Classification scheme: UDC and in-house (Woodward)

Services: Reading room; On-line information retrieval; OPACs; CD-ROM facilities; ILL (photocopies only);

Photocopying; Microform reader/printer; Exhibition support

Publications: Handlists; Catalogue of the books, manuscripts, maps and drawings (5 vols., 1903-40); A short history of the libraries (F. C. Sawyer); Complete publications list available from Library

Other: The Reading Room is the central reference area for general enquiries and those pertaining to zoology.

Specialist libraries are also held by other curatorial departments and are accessible by appointment only. Another

library of interest to the research public is that of the British Geological Survey which has its London Information Office situated adjacent to the Earth galleries and may be reached at: 0171 589 4090.

Newham Museum Service
Archaeology and Local History Centre
31 Stock Street
Plaistow, London E13 OBX
Tel: 0181 472 4785; Fax: 0181 503 5698

Enquiries to: Principal Assistant Curator, by appointment, telephone, post

Access to the Centre's library is by appointment only

Hours: By appointment

Founded: 1975; The library collections originate with the Essex Field Club which initiated the founding of the Passmore Edwards Museum in 1898. The specialist libraries held by the museum were transferred to the museum service and branch sites in the 1970s.

Scope: Material relating to the community history of Newham and the surrounding area, including Newham family history files, and documentation pertaining to archaeological sites in the area.

Holdings: Ca. 20,000 books and pamphlets, serials, manuscripts, 300 maps, photographs, negatives, prints & drawings

Special collections: Essex Field Club collection; Essex Pictorial Survey

Catalogues: Card ; Automated (Modes Plus); Indexes to Borough parish records.

Services: Study room; Photocopying; Microfiche reader/printer; Exhibition support

Publications: Handlists; Information sheets

North Woolwich Old Station Museum
Pier Road
North Woolwich, London E16 2JJ
Tel: 0171 474 7244

Enquiries to: the Museum Site Manager; by telephone and post only

Founded: 1984

Scope: all aspects of the history and development of the Great Eastern Railway and its successors

Special collections: Great Eastern Railway Society library collection

Holdings: Books, serials, pamphlets, maps, photographs, slides, prints & drawings

Catalogues: Print

Services: Reference; Photocopying

Other: The Museum is an outstation of the Newham Museum Service

Order of St. John Museum and Library
St. John's Gate
St. John's Lane
London EC1M 4DA
Tel: 0171 353 6644; Fax: 0171 490 8835

Enquiries to: the Curator; by appointment, telephone and post

Access by prior appointment; Limited research space

Hours: Mon.-Fri. 10.00-17.00; Sat. 10.00-16.00

Founded: 1890; The Museum and library are housed in a 16th century gatehouse which was once the entrance to the mediaeval priory of the Knights of St. John. The library collections were formally organised in 1858 and has since been enlarged by purchase and donation to become the most important collection outside Malta on the history of the Knights of Malta

Scope: History of the Order of St. John from its foundation and of the St. John Ambulance service. Also the 16th c. gatehouse and Norman crypt.

Holdings: Ca. 20,000 books, serials, ephemera, manuscripts, maps, prints & drawings, exhibition catalogues, photographs, oral history tapes (in progress)
Special collections: Topography of Malta; Heraldry; English Order of St. John; Rhodes Missal of 1503
Catalogues: Print; Card; Automated
Services: Reference; Loans to members of the Order of St. John; Photocopying (post-1850 materials); Exhibition support
Publications: List available from the Museum

Orleans House Gallery

Riverside, Twickenham,
Middlesex TW1 3DJ
Tel: 0181 892 0221; Fax: 0181 744 0501

Enquiries to: Curator; by appointment only
Hours (Gallery): Tues.-Sat. 13.00-17.30, Sun, 14.00-17.30.
Scope: Art books, pictorial material, local and topographical information
Special collections: Ionides, Paton and Burton Collections
Holdings: Books, serials, pamphlets, maps, slides, exhibition catalogues
Catalogues: Card
Services: Reference; Loans; Exhibition support

Percival David Foundation of Chinese Art Library

School of Oriental and African Studies
University of London
53 Gordon Square
WC1H 0PD
Tel: 0171 387 3909; Fax: 0171 383 5163

Enquiries to: the Secretary/Librarian; by appointment, telephone, post
Access to members of the School, others by prior written appointment. Small charge for library use by researchers
Hours: Mon.-Fri. 10.30-13.00, 14.00-16.45
Founded: 1952
Scope: Chinese art (mainly ceramics) and culture
Holdings: 5,000 books, 29 current serial titles, 80 closed serial titles, microforms, photographs, slides
Catalogues: Card
Classification scheme: In-house
Services: Reading room; Photocopying
Publications: Gallery guides to collections; slides of collections available for purchase

Petrie Museum of Egyptian Archaeology

Department of Egyptology
University College London
Gower Street
London WC1E 6BT
Tel: 0171 387 7050 ext 2884; Fax: 0171 387 8057

Enquiries to: Assistant Curator; by appointment and post
Access by prior appointment
Hours: Mon.-Fri. 10.00-12.00, 13.15-17.00; closed in August

Founded: 1913; Sir W. M. Flinders Petrie (1853-1942) organised his excavation finds and archaeological material from his work in Egypt into a museum at University College circa 1892. The entire collection was bequeathed to the University of London in 1913 at which time the Edwards Library of Egyptology was formed and housed adjacent to the Museum as a consulting collection.

Scope: Egyptian antiquities and archaeology

Holdings: Ca. 10,000 Books (Edwards library), serials, microforms, 5,000 photographs, 8,000 negatives

Special collections: Field notebooks of Sir W.M.F. Petrie; Manuscripts of R. Engelbach, D. E. Derry and W.B. Emery

Catalogues: Print and date order (Museum); Card, Automated 1990- (Edwards Library)

Services: Limited reference; Photocopying; Microform reader/printer; Other services available in the UCL Library

Publications: Sales list; Field notebooks of Sir W.M.F. Petrie available for purchase on microfiche

Other: The Petrie Museum and Edwards Library are situated in the D.M.S. Watson Library of University College London

Pumphouse Educational Museum

Lavender Pond and Nature Park

Lavender Road

Rotherhithe, London SE16 1D2

Tel: 0171 231 2976

Enquiries to: the Head; by appointment, telephone

Hours: Tues.-Sun. 10.00-16.00 Summer; Mon.-Fri. 10.00-16.00 Winter

Scope: resource library for teachers and schools supporting National Curriculum guidelines in science, geography, history (ages 5-16)

Holdings: Books, pamphlets, maps, photographs, film, video

Services: Reference; Loans

the Organisation includes Rotherhithe Heritage Museum and Environmental Study Centre

Queen Elizabeth's Hunting Lodge & Epping Forest Museum

Library

Rangers Road

Chingford, London E4 7QH

Tel: 0181 529 6681

Enquiries to: the Curator; by post only

Hours (Lodge & Museum): Wed.-Sun. 14.00-17.00

Scope: small collection relating to the history and natural history of Epping Forest

Holdings: Books, pamphlets, archives, maps, photographs

Services: Reference; Exhibition support

Royal Academy of Arts

Library

Burlington House

Piccadilly

London W1V 0DS

Tel: 0171 439 7438 (Academy); Fax: 0171 434 0837

Enquiries to: the Librarian; by appointment, telephone, post

Access primarily for students and members of the Academy; others by prior arrangement

Hours: Mon.-Fri. 10.00-13.00, 14.00-17.00; Academy: Daily 10.00-18.00

Founded: 1768; The Royal Academy was established in 1768 by Royal Charter. The Academy's Library collection was founded at this time by Richard Dalton (1715?-1791), Librarian to George III, and is the oldest special library of British fine art in the UK.

Scope: British art and architecture 18th-century to present; Schools of art (Western traditions); fine art collections (European and other). Works by and focusing on artists affiliated with the Academy
Holdings: 40,000 Books, 30 current serial titles (plus closed titles), ephemera, manuscripts, microfiche, photographs, slides, negatives, exhibition catalogues, 12,000 prints & drawings, engravings, sculpture, casts.
Special collections: Archives relating to the Academy; Rare books collection; Manuscripts of Sir Thomas Lawrence, Sir William Chambers, Sir Joshua Reynolds, Ozias Humphrey, Thomas Gainsborough)
Catalogues: Card (up to 1989); Automated (STAR, 1990-); Indexes: art collections (e.g., prints & drawings)
Services: Reference; Loan service to students and members (modern book stock); Photocopying; Exhibition support
Publications: Catalogue of Books in the Library (H.R. Tedder, 1887); Exhibition catalogues; Royal Academy Magazine

Royal Air Force Museum

Department of Research and Information Services

Grahame Park Way

Hendon NW9 5LL

Tel: 0181 205 2266 General enquiries, ext 273 Library enquiries

Fax: 0181 200 1751

Enquiries to: the Librarian; by appointment, telephone, post

Access to collections by prior appointment only due to limited research space

Hours: Mon.-Fri. 10.00-18.00; Museum: Daily 10.00-18.00

Founded: 1963

Scope: History of the activities of the Royal Air Force, military flight

Holdings: Ca. 12,000 books, 33,000 vols. of periodicals, manuscripts, ephemera, microforms, ca. 4,000 maps and charts, prints & drawings

Special collections: United States Air Force defence manuals; Ministry of Defence manuals; Trade cards

Classification scheme: In-house

Catalogues: Card; Automated; Collections system undergoing procurement

Services: Reading room; Microform reader/printer; Photocopying; Exhibition support

Publications: Handlists; Guide to resources; Museum publications

Royal Armouries

Library

Armouries Drive

Leeds

West Yorkshire LS10 1LT

Tel: 0113 220 1832

Museum web site: <http://www.leeds.gov.uk/tourinfo/attract/museums/armour.html> and:

<http://www.icom.org/vlmp/uk.html#UK>

Enquiries to: the Librarian; by appointment, telephone, post

Hours: Contact Librarian for hours of opening; Museum: Daily 10.00-18.00 Summer, 10.00-17.00 Winter.

Founded: 1945

Scope: Arms and armour

Holdings: Ca. 12,000 books, 115 serial titles, manuscripts, ephemera, microforms, photographs, ca. 1,100 prints, plans and drawings, 4,500 sale catalogues

Special collections: Sale catalogues

Catalogues: Card; Automated (STAR)

Classification scheme: In-house

Services: Reading room; Reference; ILL (photocopies only); Online information retrieval; Photocopying; Microform reader/printer; Exhibition support

Other: In 1996 the library will be transferred to the new Leeds site of the Royal Armouries. A part of the museum collections will remain accessible to the public at the HM Tower of London.

Royal Artillery Historical Trust

Old Royal Military Academy

Woolwich

London SE18 4DN

Tel: 0181 781 5628; Fax: 0181 781 5929

Enquiries to: Historical Secretary; by appointment and post only; priority to members of the Regiment

Hours (Museum): Mon.-Fri. 12.30-16.30

Scope: Military history and biography; regimental history; development of artillery equipment

Special collections: Kaye Collection; Military Documents; Dickson Manuscripts

Holdings: Books, serials, manuscripts, pamphlets, microforms, photographs, slides, negatives, film; engineering drawings; exhibition catalogues, sound recordings

Catalogues: Card; Automation in preparation

Services: Reference; Photocopying

Publications: A 'History of the Royal Regiment of Artillery' in course of publication (vols. 1-4 published)

Royal Botanic Gardens, Kew

Library and Archives

Richmond

Surrey TW9 3AB

Tel: 0181 332 5415; Fax: 0181 332 5278

Email: library@rbgkew.org.uk

Web site: <http://www.rbgkew.org.uk/>

Enquiries to the Librarian; by appointment, telephone, post

Access by prior arrangement only to bona-fide researchers; Readers ticket issued to users

Hours: Mon.-Thurs. 9.00-17.30; Fri. 9.00-17.00; Gardens: Telephone for opening hours.

The gardens of Richmond Lodge and Kew were merged under George III and subsequently became a government responsibility in 1841. The library was established by bequest and through the efforts of the first Director, Sir William (Jackson) Hooker (1785-1865).

Scope: The Library and archives hold an extensive range of materials and special collections relating to all aspects of the study of botany, including plant conservation and biodiversity in the UK and abroad. Under the Public Records Act 1958, the Archives is the approved place of deposit for Kew's own files.

Holdings: 130,000 books, 1,600 current serial titles, 2,400 closed serial titles, 140,000 pamphlets, 250,000 manuscripts, 10,000 maps, 10,000 microforms, 175,000 prints & drawings, 500 portraits

Special collections: Plant illustrations (Roxburgh drawings); Botanical Portraits Collections; Linnaean Botany Collection; Adams Collection; Kewensia and archives

Catalogues: Print; Card; Microfiche; Automated (1991-); CD-ROM indexes; Access to BIOSIS, MEDLINE

Classification scheme: UDC modified

Services: Reading room; On-line information retrieval; OPACs; CD-ROM facility; ILL (photocopied material only); Photocopying and reprographics; Microform readers/printers; Exhibition support

Publications: Library handlists; Catalogue of the Library (9 vols., 1974); List of Periodical Publications; Kew Index; Kew Magazine; Kew Record of Taxonomic Literature; Complete publications list available from the Library

Royal College of Music

Department of Portraits and Performance History

Prince Consort Road

London SW7 2BS

Tel: 0171 589 3643; Fax: 0171 589 7740

Enquiries to: the Keeper; by appointment, telephone, post

Access to collections strictly by prior appointment

Hours: Mon.-Fri. 10.00-17.00 by appointment only

Founded: 1971

Scope: Material relating to famous personages associated with the College; History of the Royal College of Music

Holdings: Ca. 1,000 books, ca. 10 current serial titles, numerous closed titles, 4,000 cuttings, 600,000 programmes, 4,000 portrait photos, 3,000 negatives and transparencies, 2,500 prints, art collection

Catalogues: Card; Automated

Classification scheme: In-house

Services: Study room; Photocopying; Exhibition support

Publications: Handlists, Information sheets

Other: The Royal College of Music also houses the Museum of Instruments.

Royal College of Surgeons of England

Library

35-43 Lincoln's Inn Fields

London WC2A 3PN

Tel: 0171 405 3474; Fax: 0171 831 9438

Enquiries to: the Librarian; by telephone, post

Access strictly upon recommendation by a Fellow, or at the discretion of the librarian

Founded: 1800; The Royal College of Surgeons was formally established by Charter in 1800, together with a research library which formed an important adjunct to the Museum of John Hunter (bequeathed to the College in 1799).

Hours: Mon-Fri. 10.00-18.00 by appt.; closed in August

Scope: History of medicine; surgery; anatomy; physiology; dental surgery

Holdings: 50,000 Books, 3,000 serials (400 current titles), manuscripts, ephemera, 30 microfilms, photographs, 1,000 slides, prints and drawings, portraits, 40 videos

Special collections: Books and manuscripts of John Hunter FRS (1728-93) and his pupils; Hunter-Baillie papers; Lord Lister; Sir Richard Owen; William Clift; Sir Arthur Keith; Menzies Campbell collection of early dental literature; Archives of the RCS; Engraved medical portraits; Medical bookplates

Catalogues: Card; Automated (Datastar online- charged); CD-ROM indexes; External databases

Classification scheme: Barnard

Services: Reading room; Loans to members; ILL; On-line information retrieval; CD-ROM facility; Video viewer; Microform reader/printer; Photocopying

Publications: Handlist; List of Current Periodicals; English Books Published before 1701; Information sheets and monographs (Hunter Museum); Annals of the Royal College of Surgeons

Other: The Royal College of Surgeons houses the Hunterian Museum, the Wellcome Museum of Anatomy, the Wellcome Museum of Pathology and the Odontological Museum

Royal Institution of Great Britain

Library

21 Albemarle Street

London W1X 4BS

Tel: 0171 409 2992 general enquiries; Fax: 0171 629 3569

Email: rig@ri.ac.uk

Enquiries to: the Librarian; by appointment, telephone, post

Access to non-members by appointment and letter of introduction

Hours : Mon.-Fri. 09.00-21.00 members, 10.00-17.00 non-members; Museum : Mon.-Fri. 13.00-16.00

Founded: 1799; The Royal Institution was founded in 1799 by the inventor Benjamin Thompson Count von Romford (1753-1814) as a general society for the advancement of useful and scientific knowledge

Scope: History and philosophy of science; solid state and surface chemistry and physics

Holdings: Ca. 60,000 books, ca. 100 current serial titles, manuscripts and archives, ephemera, photographs, slides, negatives, prints and drawings

Special Collections: Rare books on the history of science; Personal papers of M. Faraday, H. Davy, J. Tyndall, J. Dewar and W. H. and W. L. Bragg; Royal Institution administrative archives

Catalogues: Card

Classification scheme: Bliss

Services: Reading room; Loan service for members; Microform reader/printer; Photocopying; Exhibition support

Publications: Royal Institution publications include annual Proceedings, reports, and monographs. Microfilm and photographic products of manuscript material also available. A complete list may be obtained from the Library

Other: The Institution houses the Michael Faraday Museum and Laboratory which displays a unique collection of original apparatus and manuscripts illustrating Faraday's contribution to science. The Institution is further active in providing a series of public lectures and in the promotion of the public understanding of science.

Royal London Hospital Museum and Archives

St. Augustine with St. Philip's Church

Stepney

London E1

Tel: 0171 377 7000 ext 3364; Fax: 0171 377 7677

Enquiries to: the Curator/Archivist; by appointment, telephone, post

Access by prior appointment due to limited research space

Hours: Mon.-Fri. 10.00-16.30

Founded: 1984 (Museum)

Scope: Materials relate to the history of the Royal London Hospital and its famous occupants

Holdings: 10,000 books, serials, archives (ca. 250 linear metres), ephemera, 5,000 microforms, ca. 100,000 photographs, slides, 200 prints and drawings, film, video

Special collections: Library of the British Society for the Study of Orthodontics; the Old Londoner Collection

Catalogues: Card; Microfiche

Services: Reading room (Medical College Library); Microform reader/printer; Photocopying; Exhibition support

Publication: Education resource pack 'Your Good Health'

Royal Opera House

Archives

Covent Garden

London WC2E 9DD

Tel: 0171 240 1200; Fax: 0171 836 1762

Enquiries to : the Archivist; by appointment, telephone, post

Hours: Mon., Tues., Thurs., Fri. 10.30-13.00, 14.30-17.30 by appointment only.

Founded: 1732; 1969 (Archives)

Scope: History of the three Covent Garden theatres, 1732 -present; history of the current organisation and its companies; the Royal Ballet, the Royal Opera, and the Birmingham Royal Ballet

Holdings: Books, serials, manuscripts, photographs, negatives, slides, prints & drawings, exhibition catalogues, sound recordings, press cuttings, programmes, costume & set designs, administrative records, correspondence

Special collections: Lady De Grey photographs; Royal Ballet Benevolent Fund; Dame Eva Turner Collection

Catalogues: Card

Services: Reference, photocopying, hire of b/w photographs & colour transparencies

Royal Pharmaceutical Society of Great Britain

Library and Museum

1 Lambeth High Street

London

SE1 7JN

Tel: 0171 735 9141; Fax: 0171 735 7629

Email: rpsgb@dial.pipex.com

Enquiries to: the Librarian; by appointment, telephone, post

Access to Fellows and Members; bona-fide researchers by prior appointment

Hours: Mon-Fri 9.00-17.00; Museum: by appointment

Founded: 1841

Scope: Pharmaceutical science and industry

Holdings: 67,000 books, serials (500 current titles), ephemera, photographs, prints & drawings

Special collections: Rare books on pharmacopoeia and herbals; John Burges collection of 18th c. materia medica; Peter Squire's prescription and account books for Queen Victoria and Prince Albert; Hanbury Library of illustrated botanical works

Catalogues: Card; Automated (Soutron); CD-ROM indexes; External databases

Classification scheme: UDC

Services: Reading room; Reference; OPACs; CD-ROM facility; Loans to Fellows and Members; ILL

(photocopies); Photocopying;

Publications: Martindale; Publications list available

Other: The library, technical information unit and the museum form a joint Information Service. The Museum is currently open only by appointment.

Royal Veterinary College

Historical Collections

Royal College Street

London NW1 0TU

Tel: 0171 387 2898; Fax: 0171 388 2342

Enquiries to: the Curator; by appointment, telephone, post

Access by prior appointment; limited research space

Hours: Mon.-Fri. 10.00-16.50

Founded: 1791

Scope: History of the Royal Veterinary College and its Fellows; Veterinary medicine

Holdings: Ca. 3,000 books, serials, manuscripts, ephemera, microforms, photographs, slides, prints and drawings

Special collections: Rare books collection; James Beart Simonds Collection; College administrative records

Catalogues: Print, Automated

Services: Reference; Photocopying; Exhibition support; Other services available through RCVS Library

Publications: Guide to historical collections

Other: The Veterinary Museum forms part of the Historical Collections

Rugby Museum

Rugby Football Union

Rugby Road

Twickenham TW1 1DZ

Tel: 0181 892 8161; Fax: 0181 892 9816

Enquiries to: the Librarian; by telephone, post

Founded: Rugby Football Union (1871); Museum (1985)

Hours: Mon.-Fri. 09.30-13.00, 14.15-17.00

Scope: Club histories, programmes, scrapbooks and related material

Holdings: Books, serials, photographs

Special collections: The Football Annual (1868-1908, complete series); The Rugby Football Annual (1913/14-1939/40, complete series); Rugby Football Union Handbook 1874/5 to date

Catalogues: Card

Services: Reference

Saatchi Gallery

98A Boundary Road
London NW8 0RH
Tel: 0171 624 8299; Fax: 0171 624 3798

Enquiries to: the Curator; no publicly accessible resource facility
Hours: Fri., Sat. 12.00-18.00
Founded: 1985
Scope & holdings: transparencies of contemporary art works in the Saatchi Gallery.
Transparencies available for reproduction by contacting the Gallery

Saint Paul's Cathedral

Library

St. Paul's Cathedral Chapter House
St. Paul's Churchyard
London EC4M 8AD
Tel: 0171-236 4128 (Central); Fax: 0171 248 3104

Enquiries to: the Librarian; by post only
Access by written application to bona fide researchers
Hours: By appointment.
Scope: Rare and historical materials, ranging from 14th and 15th century manuscripts to 18th century monographs on theological, legal and classical subjects. There is also a related collection of 19th century pamphlets, printed and mss. music. Other subject areas include history of the London area, and St. Paul's and its alumni.
Holdings: Books, serials, pamphlets, microforms, photographs, prints & drawings, objets d'art.
Special collections: Paul's Cross sermons; Bishop Sumner Collection of tracts; First edition of William Tyndale's English translation of the New Testament (1526); Rare manuscript volumes, e.g. Canones Medicinae by Persian physicist Avicenna (980-1037).
Catalogues: Card; Automation in progress
Services: Reading room; Reference; Photocopying; Microform reader/printer; Exhibition support
Publications: History of the library (leaflet)
Other: The Diocesan Treasury in the Crypt of St. Paul's is curated by the Librarian and is open to the public, Mon.-Sat. 09.00-16.15. The archives of St. Paul's may be viewed at Guildhall Library.

Salvation Army International Heritage Centre

117-121 Judd Street
King's Cross
London WC1H 9NN
Tel: 0171 387 1656 ext 256/244

Enquiries to: Deputy Librarian; by appointment, telephone or post
Access by appointment
Hours: Mon.-Fri. 09.30-15.30
Founded: 1988 (Centre); The library originated as part of the Literature Department at International Headquarters, Queen Victoria Street, London. Both the library and archives were transferred to the newly established Heritage Centre in 1988.
Scope: History of the Salvation Army and international work from its foundation in 1878.
Holdings: Ca. 5,500 books, 21 current serial titles, ephemera, microforms, photographs, prints & drawings
Special collections: letters and archival material concerning the founder William Booth (1828-1912).
Catalogues: Card; Automation (HeadFast, 1988-); Index to Officers; Biography; Poems and songs (Christian Mission Magazine)

Classification scheme: In-house

Services: Reading room; Bibliographic searching; Photocopying; Microform reader/printer; On-line information retrieval; Exhibition support; Lectures (occasional)

Publications: Museum guide; Teachers' information pack; Bibliographies (upon request)

Science Museum

Library

Imperial College Road

South Kensington

London SW7 5NH

Tel: 0171 938 8234; Fax: 0171 938 8213

Email: smlinfo@ic.ac.uk

Telnet library.ic.ac.uk login: library (network users)

Museum web site: <http://www.nmsi.ac.uk/>

Enquiries to: the Librarian, by appointment, telephone, post

Entrance to library via Imperial College Libraries. No reader's ticket required

Hours: Mon.-Fri. 09.30-21.00, Sat. 09.30-17.30 (Imperial College term-time); Mon.-Sat. 09.30-17.30 (vacation); Museum: Mon.-Sat. 10.00-18.00, Sun. 11.00-18.00.

Founded: 1883; The Science Museum Library was established by the amalgamation of the education library of the South Kensington Museum and the library holdings of the Museum of Practical Geology. The Science Museum itself was formed within the South Kensington Museum in 1885 and became an independent entity in 1893.

Scope: History and public understanding of science and technology

Holdings: 60,000 books, 2,000 current serials, ca. 17,000 closed titles, ephemera, microforms, maps, prints and drawings, videos

Special Collections: Rare books collection (mainly pre-1800); 19th and 20th c. collection of technical books and serials; Comben collection of historic books on veterinary science; Archives on museum collections;

Archives for history of quantum physics

Catalogues: Card; Automated (LIBERTAS); CD-ROM indexes; External databases

Classification scheme: UDC

Services: Reference; Reading room; OPACs; CD-ROM facility; ILL (BLDSC); Photocopying; Microform reader/printer; Video viewer; Exhibition support

Publications: Library handlists; History of Technology Index; Catalogue of the Comben Collection

Silver Studio Collection

Middlesex University

Bounds Green Road

Bounds Green

London N11 2NQ

Tel: 0181 368 1299 ext 7339

Enquiries to: the Keeper, by appointment, telephone, post

Access to the public by appointment only

Hours: By appointment

Scope: Archive of the Silver Studio of Design; Materials on art and design ca. 1880-1960s

Holdings: 1,500 books and serials, 20,000 designs (for textiles, wallpapers, metalwork)

Special Collections: Sir James Richards Library (architecture); The British and American Domestic Design Collection 1850-1950.

Catalogues: Card; Microfiche

Services: Photocopying; Microform reader/printer; Exhibition support

Publications: Catalogues of the Silver Studio Collection

Sir John Soane's Museum**Library**

13 Lincoln's Inn Fields

London WC2A 3BP

Tel: 0171 405 2107; Fax: 0171 831 3957

Museum web site: <http://www.demon.co.uk/heritage/soanes/>

Enquiries to: the Librarian or Archivist, by appointment, telephone, post

Access to bona-fide researchers by appointment only

Hours: Tue.-Fri. 10.00-13.00, 14.00-17.00; Sat. 10.00-13.00

Scope: Art and architecture to 1840; Life and work of Sir John Soane

Holdings: 4,000 books, 5 current serial titles, manuscripts, ephemera, microforms, prints and drawings

Special collections: Personal library and correspondence of Sir John Soane; Architectural drawings collection (including works by Soane and Robert Adam)

Catalogues: Print; Automated

Services: Reading room; Photocopying; Microform printing; Exhibition support

Publications: Guide to the museum; microforms available for purchase

South Bank Centre

Exhibitions Department

Belvedere Road

London SE1 8XZ

Tel: 0171 928 3144 (Hayward Gallery)

Tel: 0171 921 0854 (Library); Fax: 0171 401 2664

Enquiries to: the Information Officer, by appointment, telephone and post

Access to resources strictly by prior appointment due to limited research space

Hours (Hayward Gallery): daily 10.00-18.00; Wed. and Sun. to 20.00

Founded: 1968 (Hayward Gallery); 1987 (South Bank Centre)

Scope: Resources relating to Hayward Gallery and Arts Council exhibitions and the associated artists and their works

Holdings: Ca. 12,000 books, 25 serial titles, manuscripts, ephemera, photographs, slides, negatives, exhibition catalogues

Special collections: Arts Council archives; Artist files

Catalogues: Card; Automated (Sydney Plus)

Classification scheme: In-house

Services: Reference; Photocopying; Loans of photographs/slides; Exhibition support

Publications: Hayward Gallery exhibition catalogues

South London Gallery

65 Peckham Road

London SE5 8UH

Tel: 0171 703 6120; Fax: 0171 252 4730

Enquiries to: the Registrar, J. Wakeling; by appointment, telephone, post

Hours (Gallery): Tues.-Fri. 11.00-18.00, Sun. 14.00-18.00

Founded: 1891

Scope: Late Victorian and 20th century drawings, prints, watercolours, pottery, painting

Special collection: Martinware collection (late 19th century studio pottery)

Holdings: Books, serials, maps, slides, negatives, prints & drawings, exhibition catalogues

Catalogues: Card

Services: Reference; Loans; Photocopying

Stephens Collection

Avenue House

East End Road, Finchley

London N3 3QF

Tel: 0181 346 6337; Fax: 0181 346 3072

Enquiries to: Curator, by telephone only; reference materials not accessible to the public

Hours: Tues., Wed., Thurs. 14.00-16.30

Founded: 1993

Scope: Collections associated with Henry C. Stephens & Co., manufacturers of writing ink; history of writing instruments

Holdings: Ephemera, photographs, prints & drawings

Services: Reference upon request; Teachers' resource packs available

Sutton Heritage Service**Archives and Local Studies Searchroom**

Central Library

St. Nicholas Way

Sutton, Surrey SM1 1EA

Tel: 0181 770 4747; Fax: 0181 770 4777

Enquiries to: the Archivist; by appointment, telephone, post

Access by appointment

Hours: Tues., Fri. 09.30-12.00, Wed., Thurs., 14.00-19.30

Founded: 1980s; The local studies library dates to the 1930s and was held by the Central Library until the 1980s when it was transferred, together with the archives, to the newly formed Heritage Service. Supervised access to the collections was introduced in 1992.

Scope: Resources relating to the past, present and future of the London Borough of Sutton and more generally to Surrey (old county) and to Greater London (south of the Thames)

Holdings: Ca. 3,000 books, 50 current serial titles, government reports, pamphlets, manuscripts and archives (17 cubic metres), microforms, 20,000 photographs, negatives, 12,000 slides, film, prints & drawings, 750 framed art works, 120 tape cassettes, 30 audios

Special collections: River Wandle collection of pamphlets; Croydon Airport collection

Catalogues: Print; Card; Automation (GEAC); CD-ROM indexes

Services: Study room; Online searching; OPAC; CD-ROM facility; Photocopying; Microform reader/printer; Exhibition support

Publications: Guide to the Archives and Library; Information sheets; Teachers' information packs

Other: The Archive and Local Studies Searchroom is the main point of enquiry for heritage and local history in the Borough. The Heritage Service is also responsible for Honeywood, Carshalton and the Whitehall Museum

Tate Gallery**Library**

Millbank

London

SW1P 4RG

Tel: 0171 887 8000 (Central); Library ext 255 (Enquiry desk)

Fax: 0171 887 8001

Museum web site: <http://www.gallery-guide.com/gg/museum/tate>

Enquiries to: the Librarian; by appointment, telephone and post

Access strictly by appointment to bona fide researchers. National library of last resort.

Hours: Mon.-Fri. 10.00-17.00; Gallery: Mon.-Sat. 10.00-17.50, Sun. 14.00-17.00.

Founded: 1897

Scope: British Art from the Renaissance onwards and modern art from ca. 1870 (British and foreign). Special strengths are modern art, exhibition catalogues, and artists' bookworks. The Library does not cover architecture, design, decorative and applied arts, and photography.

Holdings: Books ca. 45,000 (1,500 added/yr), ca. 2,000 serial titles (400+ current titles, including bulletins; 1200+ closed), microforms, ca. 120,000 exhibition catalogues (ca. 4-5,000 added/yr), ca. 3,000 sales & collections catalogues

Special collections: Knoedler Collection (Exhibition catalogues, Paris Salon catalogues); Artists' books

Catalogues: Card (to 1992); Automation (UNICORN, 1990-); CD-ROM indexes; External database access: BLAISE, ArtQuest

Classification scheme: UDC, in-house

Services: Reading/Reference Room for maximum of 6 readers; OPACs; CD-ROM facility; Photocopying service; Microform reader/printer; ILL (photocopies supplies through BLDSC); Exhibition support

Publications: Library handlists; Gallery catalogues; The Tate Art Magazine

Other: An imaging project is planned for archival materials and the ephemera collection of the Library

Thames Police Museum

Library

98 Wapping High Street

London E1 9NE

Tel: 0171 488 5091; Fax: 0171 702 0833

Enquiries to: the Curator; by appointment, telephone, post

Hours: By appointment only

Scope: River Police matters 1798-present

Holdings: Books, serials, government reports, pamphlets, manuscripts, maps, photographs, negatives, slides, film, video, sound recordings

Services: Reference

Theatre Museum (National Museum of the Performing Arts)

Library and Archive

Russell Street

Covent Garden

London WC2E 7PA

Tel: 0171 836 7891 (Central); Fax: 0171 836 5148

Museum web site: <http://www.vam.ac.uk/thm/>

Enquiries to: the Head of Library and Information Services; by appointment, telephone, post

Access to public by appointment only

Hours: Tue.-Fri. 10.30-13.00, 14.00-16.30; Museum: Tues.-Sun. 11.00-19.00.

Founded: 1974; The collection on performing arts material was established & curated by Mrs. Enthoven from 1924 when it was deposited at the V&A. With the foundation of the Museum in 1974, the Enthoven collection was transferred to its present site.

Scope: National collection of material on the performing arts from opera to circus, from the Beatles to Shakespeare; programmes, playbills, photographs, clippings, etc.

Holdings: 80,000 books, 50 current serial titles, 200 closed serial titles, ca. 50,000 data files, 15,000 set and costume designs, 5,000,000 Photographs, ca. 10,000 prints, ca. 1,000,000 playbills & programmes

Special collections: A full list is available from the library. A selection includes the following: British Theatre Association Library received in 1990 (50,000 vols. + indexes); Gabrielle Enthoven Collection; Arts Council Design collection; Royal Court Archive; Guy Little Theatrical Photograph Collection; Arnold Rood; Hippisley Cox Circus Collection; Michael Annals Collection; Grieve Collection of Stage Design; Anthony Crickmay Photograph Collection; Gerald Morice Puppetry archives; London Archives of Dance

Catalogues: Card and indexes by medium (e.g. playbills, posters, etc.); Automation: Interim system under review

Classification scheme: In-house, LC modified

Services: Reading Room; Reference; Loans limited to Staff (on premises); ILL (photocopied material); On-line information retrieval (via National Art Library); Photocopying

Publications: Handlists; Bibliographies (upon request)

Other: The Theatre Museum is a branch of the Victoria and Albert Museum

Twinings in the Strand Exhibition

R. Twining and Company

216 Strand

London

Tel: 0171 353 3511 or 0171 353 5336

Enquiries to: c/o Director, S. H. G. Twining, R. Twining and Company Ltd., Southway, Andover, Hants, SP10 5AG; The Twinning Archives are located at the Company headquarters in Andover where research queries may be answered by appointment, telephone, post, though general reference may be obtained from the London site

Hours (Strand exhibition): Mon.-Fri. 09.30-16.00

Founded: 1706 (R. Twining Company)

Scope: Entirely concerned with tea, its history and manufacture, tea utensils, etc.

Holdings: Books, manuscripts and prints & drawings

Catalogues: Card

Services: Reference; Loans & exhibition support available at Andover address

United Grand Lodge of England Library and Museum

Freemason's Hall

Great Queen Street

London WC2B 5AZ

Tel: 0171 831 9871; Fax: 0171 404 7418

Enquiries to: Librarian; by appointment, telephone or post

Access by appointment

Hours: Mon.-Fri. 10.00-17.00, Sat. 10.00-13.00

Founded: 1837; The Library was formed in 1837 from a collection of 250 books and manuscripts. The collections were organised by Henry Sadler (1887-1914), the first librarian and curator.

Scope: Freemasonry, its history, philosophy, ritual and symbolism.

Holdings: Ca. 35,000 books, serials, ephemera, ca. 500,000 manuscripts & letters, ca. 20,000 prints, drawings and photographs, registers of members

Special collections: Comprehensive collection of British masonic newspapers.

Catalogues: Print; Card

Classification: In-house (developed by A.R. Hewitt, librarian and curator 1960-72)

Services: Reference; ILL (upon request); Photocopying

Publications: Handlists; Information sheets; Bibliographies

Other: The United Grand Lodge serves as the headquarters for masonic lodges in the UK and abroad

University College London

Geological Sciences Collection

Gower Street

London WC1E 6BT

Tel: 0171 387 7050 ext 2426

Email: w.kirk@ucl.ac.uk

Enquiries to: the Curator; by appointment, telephone, post

Access to museum collections and Johnston Lavis Library by appointment

Hours: Contact curator for openings of museum; for Johnston Lavis Library, contact Manuscripts and Rare Books Room, Mon.-Fri. 10.00-17.00, Tel.: 0171 387 5070 ext 2617/8
 Founded: 1855; A Museum of Geology was formed in 1855 by the first Professor of Geology, Thomas Webster. The Lavis Library was bequested to the Museum prior to 1914 by Dr. H.J. Johnston-Lavis, a researcher in the vulcanology of the Mediterranean. The Library and archives are currently held by the Manuscripts and Rare Books Room
 Scope: Geology and mineralogy; vulcanology (Johnston Lavis Library)
 Holdings: Ca. 650 books, serials, ephemera, manuscripts, photographs, prints & drawings
 Catalogues: Card (Johnston Lavis Library); Automated (Geological Sciences collection)
 Classification scheme: In-house
 Services: The Manuscripts and Rare Books Room is equipped with a study facility, microform/reader printer.
 Publications: General handlist to archives; History of the Geology Collection
 Other: Prints, drawings and photographs are held separate from the Library and remain under the keepership of the curator.

Vestry House Museum and Library

Vestry Road
 Walthamstow
 London E17 9NH
 Tel: 0181 509 1917

Enquiries to: the Librarian, by appointment, telephone, post
 Access by appointment due to limited research space
 Hours (Museum): Mon.-Fri. 10.00-17.30, Sat. 10.00-17.00
 Founded: 1931; Walthamstow Antiquarian Society, with the assistance of the Walthamstow Borough Libraries, was responsible for the establishment of a museum in 1931. The local history library and archives were centralised here during the amalgamation of Leyton, Chingford and Walthamstow in 1965.
 Holdings: Ca. 4,000 books, serials, ephemera, maps
 Special collections: Wire Collection; Leyton Collection; John Drinkwater (1882-1937)
 Publications: Handlist; Museum guides; Teachers' Information pack
 Other: The Library is housed with the Local Study Archives collection

Victoria and Albert Museum Indian and South East Asian Collection

Cromwell Road
 South Kensington
 London SW7 2RL
 Tel: 0171 938 8441 Central enquiries; Fax: 0171 938 8461
 Telnet nal.vam.ac.uk login: opac (network users)
 National Art Library web site: <http://www.nal.vam.ac.uk/>
 Museum web site: <http://www.vam.ac.uk/>

Enquiries to: the Curator; by appointment and post
 Access to reference library strictly by appointment to bona-fide researchers
 Hours: Contact Curator
 Founded: 1879; The artefact collections date to the activities of the Honourable East India Company. The Victoria and Albert Museum acquired the collections in 1879 which enriched its holdings of Indian art, a proportion of which was purchased during the Great Exhibition of 1851. In 1990 the Nehru Gallery of Indian Art was formally opened to exhibit the collections.
 Scope: Collections encompass the fine and decorative arts of the Indian sub-continent
 Holdings: 3,000 books, ca. 50 serial titles, microforms, photographs, slides, negatives, exhibition catalogues, video
 Catalogues: Card; Automated (Dynix)
 Classification scheme: In-house

Services: Reading room; Photocopying; Exhibition support
Publications: Guides to collections
Other: Automated holdings integrated with the National Art Library

Victoria and Albert Museum
National Art Library
Cromwell Road
South Kensington
London SW7 2RL
Tel: 0171 938 8315; Fax: 0171 938 8461
Email: 700316.3515@compuserve.com
Telnet nal.vam.ac.uk login: opac (network users)
Library web site: <http://www.nal.vam.ac.uk/>
Museum web site: <http://www.vam.ac.uk/>

Enquiries to: the Librarian, by appointment, telephone, post
Access to the Library by reader's ticket to bona fide researchers. National library of last resort.
Hours: Tues.-Sat. 10.00-17.00. Closed from August bank Holiday for three weeks; Museum: Mon. 12.00-17.50, Tues-Sun. 10.00-17.50.
Founded: 1835; The library was established at the School of Design founded at Somerset House in 1837. In 1852, it was transferred to the Museum of Ornamental Art, a branch of the Department of Practical Art. With the merge of the department in the Department of Science and Art in 1856, the museum became the South Kensington Museum and the library was named the Art Library (later the National Art Library in 1900).
Scope: All aspects of fine and applied arts in Britain and abroad; Architecture; Art History; Design; Art of the book
Holdings: Ca. 750,000 books, 1,500 current serial titles, 8,000 closed serial titles, archives and manuscripts, ephemera, microforms, photographs, prints and drawings, exhibition catalogues, sales catalogues
Special Collections: Archive of Art and Design (over 100 named collections); Artists' books; Illuminated manuscripts; Sir Henry Cole Collection (correspondence, diaries); Dyce Collection (literature and theatre); Forster Collection (English literature and history); Clements Collection (heraldic bindings); Hutton Bequest (fencing and swordsmanship); Piot Collection (pageants and festivals); Larionov Collection (theatre and opera in Europe, work of Mikhail Larionov and Natalia Goncharova); Liberty & Co. Printed Catalogues (1881-1949); Linder Bequest (Beatrix Potter mss. and drawings); Little Bequest (children's books); Osman Gidal Collection of 20th century magazines (photo-reportage 1920s-1950s); Rakoff Collection of Comics and Graphic Novels; Trade catalogues
Catalogues: Print; Card; Microform; Automated (Dynix 1987-); CD-ROM indexes; External databases
Classification: In-house and DDC
Services: Reading room; Reference; Online information retrieval; OPACs; CD-ROM facility; Video viewers; Photocopying and reprographic services; Microform readers/printers; ILL (Photocopies only); Exhibition support
Publications: National Art Library Catalogue (10 vols., 1972); Handlists; Information sheets; Bibliographies; Guides to special collections; Exhibition catalogues; Occasional monographs. Full list available from the Library
Other: The Victoria and Albert Museum is responsible for the Bethnal Green Museum of Childhood and the Theatre Museum

Victoria and Albert Museum
Prints, Drawings and Paintings
Henry Cole Wing
Cromwell Road
South Kensington
London SW7 2RL
Tel: 0171 938 8617; Fax: 0171 938 8615
Telnet nal.vam.ac.uk login: opac (network users)

National Art Library web site: <http://www.nal.vam.ac.uk/>
Museum web site: <http://www.vam.ac.uk/>

Enquiries to: Curator of the Print Room, by appointment, telephone, post
Accessible to public; for viewing rare materials may require prior appointment
Hours (Print Room): Tues.-Sat. 10.00-16.30
Scope: Designs, watercolours, prints, photographs, miniatures, wallpapers, posters
Holdings: Reference library houses ca. 4,500 books and several serial titles; Other collections include 20,000 paintings, 500,000 prints, 200,000 photographs, 80,000 designs.
Catalogues: Print and card indexes to all holdings; also microform and automated catalogues to parts of the collections; Automated (Dynix)
Services: Study room; Reference; Limited photocopying; Enquire for details concerning reprographic services; Exhibition support
Other: Automated holdings integrated with the National Art Library catalogue; Collections are regularly on display in the Henry Cole Wing Gallery.

Vintage Wireless Museum

Reference Library
Tel: 0181 670 3667

Enquiries to: Curator and proprietor, Gerald L. Wells; by telephone only
Hours: Museum open by appointment
Founded: 1974
Scope: Wireless history (1920's - 1950), manufacture/service details, advertising & display, value data
Holdings: Books, serials, government reports, pamphlets, photographs, film, prints & drawings, exhibition catalogues, music scores, sound recordings
Catalogues: items classed by make and date
Services: Reference; Photocopying; Exhibition support
Publications: Bibliographies upon request
Other: Featured in BBC 4 Radio broadcast for the Open University: Diamonds, Rust and a Handful of Sand

Wallace Collection

Library
Hertford House
Manchester Square
London W1M 6BM
Tel: 0171 935 0687; Fax: 0171 22 2155
Museum web site: <http://www.demon.co.uk/heritage/Wallace/>

Enquiries to the: Librarian/Archivist; by appointment, telephone, post
Access by prior appointment to bona-fide researchers only
Hours: Library by appointment; Gallery: Mon.-Sat. 10.00-17.00, Sun. 14.00-17.00
Founded: 1900; The Wallace collection was bequeathed to the nation by the widow of Sir Richard Wallace (1818-90).
Scope: Fine and applied arts and furniture, especially 18th c. French; Arms and armour
Holdings: 5,000 books, 20 current serials, 20 closed titles, archives and manuscripts, ephemera, microforms, 2,000 photographs, 3,000 slides, sale catalogues
Special Collections: Sale catalogues (pre-1800 French); History of Hertford-Wallace family; Sevres porcelain factory documents (microfilm)
Catalogues: Card; Automated (in process)
Services: Reading room; Photocopying; Microform reader/printer; Exhibition support
Publications: Guide to museum collections

Wandle Industrial Museum

Vestry Hall Annexe
London Road
Mitcham, Surrey CR4 3UD
Tel: 0181 648 0127; Fax: 0181 685 0249

Enquiries to: the Archivist ; by post only
Archives not currently open to the public
Hours (Museum): Wed. 13.00-16.00, 1st Sun. of month, 14.00-17.00.
Founded: 1983
Scope: Local history of the Wandle Valley
Holdings: Books, serials, pamphlets, maps, photographs, negatives, slides, prints & drawings, video
Catalogues: Print
Services: Limited reference and photocopying
Publications: Educational resource packs

Wellcome Centre for Medical Science

Information Service

Wellcome Building
183 Euston Road
London NW1 2BE
Tel: 0171 611 8722; Fax: 0171 611 8726
Email: infoserv@wellcome.ac.uk
Telnet wisdom.wellcome.ac.uk login: wisdom (network users)

Enquiries: to the Librarian; by appointment, telephone, post
Access to collections to students, educators and members of the medical profession. By appointment to general public
Hours: Mon.-Fri. 09.45-17.00, Sat. 09.45-13.00
Founded: 1992
Scope: Materials on medical research and ethics, public understanding of medicine, science policy
Holdings: Ca. 7,000 books, ca. 400 serial titles, ephemera, ca. 35 CD-ROM databases, videos
Catalogues: Automated (WISDOM); CD-ROM indexes; External databases
Services: Reading room; Restricted loan service; On-line information retrieval, OPACs; CD-ROM facilities;
Photocopying, Abstracting & indexing; Education service; Exhibition support
Publications: Handlists, bibliographies, database guides, information leaflets; Full list available from the Centre
Other: The Centre maintains the WISDOM databases, including a current awareness service SPIN (Science Policy Information News), and is further responsible for the public exhibition 'Science for Life'.

Wellcome Institute for the History of Medicine

Library

Wellcome Building
183 Euston Road
London NW1 2BE
Tel: 0171 611 8582 (Enquiries); Fax: 0171 611 8703
Email: library@wellcome.ac.uk
Telnet wihm.ucl.ac.uk login: W (network users)

Enquiries to the: Librarian; by appointment, telephone, post
Access by reader's ticket; appointment required for archives
Hours: Mon, Wed, Fri. 09.45-17.15, Tue., Thurs. 09.45-19.15.
Founded: 1890; Established by Sir Henry Wellcome (1853-1936) in 1890. The library was first open to the public in 1949.
Scope: History of medicine and allied sciences

Holdings: Ca. 500,000 Books, ca. 6,000 serials (400 current titles), manuscripts, 650 microforms, photographs, prints and drawings, 43 films, videos
 Special collections: Oriental Collection; Western Manuscripts; Early Printed Books (includes incunabula); Americana Collection; Iconographic Collection; Contemporary Medical Archives (over 400 named collections)
 Catalogues: Print; Card; Microform; Automated (URICA); CD-ROM indexes; External databases
 Classification scheme: Barnard and National Library of Medicine
 Services: Reference; Reading room; OPACs; Video viewer; Loans (small lending collection for UCL students); ILL (photocopies); Photocopying; Microform printing; Image duplication; Exhibition support
 Publications: Library handlists; Information sheets; Bibliographies; Guide to the Library Collections; History of the Wellcome Institute for the History of Medicine; Catalogues to manuscript and special collections; Medical History (quarterly journal); Current Work in the History of Medicine (bibliographical quarterly); Exhibition catalogues.
 Publications list available from Library
 Other: History of Medicine exhibitions are held quarterly and are comprised primarily of materials from the Library

Wesley's House and Museum of Methodism

49 City Road
 London EC1Y 1AU
 Tel: 0171 253 2262; Fax: 0171 608 3825

Enquiries to: Curator; by appointment, telephone and post
 Access by appointment ONLY; Limited research space
 Founded: 1898; Home of the founder of Methodism, John Wesley, from 1779-1791. A museum on the first floor was established in 1898 and a separate Museum of Methodism was opened in 1984.
 Hours (House and Museum): Mon.-Sat. 10.00-16.00
 Scope: Wesley's own works, as well as those of religious scholars, biblical literature and hymn books.
 Holdings: Ca. 1,500 books and serials, manuscripts
 Special collections: Correspondence of John Wesley; Sunny Smith archive (London Methodist preacher)
 Catalogues: Automated (Q&A)
 Classification scheme: Hertfordshire Simple Name List, SHIC
 Services: Study room; Loans agreement; Museum education service in progress
 Publications: Information leaflet; Pictorial guide

Westminster Abbey, The Muniment Room and Library

East Cloister
 London SW1P 3PA
 Tel: 0171 222 5152 ext 228; Fax: 0171 233 2072

Enquiries to: Deputy Keeper; by appointment, telephone or post
 Access by prior appointment; Students are requested to provide a letter of introduction
 Hours: Mon.-Fri. 10.00-13.00, 14.00-16.45; Museum hours: Daily 10.30-16.00
 Founded: The original library dates to the 14th century, but its contents were dispersed and was not newly formed until 1591 after which time the library benefited from several major bequests. Since the 19th century the library and muniments have become focused on the history and relics associated with the Abbey.
 Scope: History, relics, and personalia associated with Westminster Abbey; theology and music; coronations; and history of St. Margaret's Westminster.
 Holdings: Books, serials, manuscripts, microforms, maps, photographs, slides, negatives, audios, prints & drawings, music scores (17th-19th c)
 Special collections: Library of William Camden (1551-1623); K. H. Oldaker Collection of British bookbindings (1655-1920); Printed and manuscript music (16th-19th c); Archives of Westminster Abbey and its estates; Langley Collection of prints and drawings; Illuminated and mediaeval manuscripts
 Catalogues: Print & Card
 Services: Reading room; Photocopying; Microform reader; Exhibition support
 Publications: Library handlist; Early music and manuscripts (microform for purchase)
 Other: The Abbey houses the Pyx Chamber and Museum

Whitechapel Art Gallery

Library

Whitechapel High Street

London E1 7QX

Tel: 0171 377 0107; Fax: 0171 377 1685

Enquiries to: Exhibitions curator, by appointment only

Hours (Gallery): Tues.-Sun. 11.00-17.00, We.d. 11.00-20.00

Founded: 1901

Scope: Mainly exhibition catalogues on 20th century art, British and international; solo and group shows

Holdings: Books, serials, exhibition catalogues

Services: Reference; Exhibition support

William Morris Gallery and Brangwyn Gift

Reference Library

Lloyd Park

Forest Road

London E17 4PP

Tel: 0181 527 3782

Enquiries to: the Keeper, by appointment, telephone, post

Access by prior appointment to bona-fide researchers

Hours (Gallery): Tues.-Sat. 10.00-13.00; 14.00-17.00; 1st Sun in the month, 10.00-12.00, 14.00-17.00.

Founded: 1950; The collections were assembled by the Walthamstow Antiquarian Society and Walthamstow Reference Library when the Gallery was opened in 1950 by the Borough Council. The present site, also known as Water House, was the childhood home of William Morris (1834-96).

Scope: William Morris and his circle; Pre-Raphaelites and the Arts and Crafts movement in England circa 1860-1920

Holdings: 4,000 books, serials, 20 manuscripts, 400 letters, ephemera, photographs, prints and drawings

Special collections: Kelmscott Press books (complete set); Correspondence of William Morris and his circle;

Trade and exhibition catalogues of Morris and Company; Socialist pamphlets

Catalogues: Card (includes indexes to Gallery's permanent collection)

Services: Reading room; Photocopying; Exhibition support

Publications: Catalogue of works in the Gallery's collection; Sir Frank Brangwyn, 1867-1956

William Morris Society

Kelmscott House

26 *Upper Mall*

Hammersmith, London W6 9TA

Tel: 0181 741 3735

Enquiries to: Honorary Librarian; facility not publicly accessible

Hours: Thurs. & Sat. 14.00-17.00

Founded: 1956

Scope: Books and other material relating to the life, work and ideas of William Morris and his circle

Special collections: Kelmscott Press books

Holdings: Books, serials, pamphlets, manuscripts, photographs, slides, prints & drawings, exhibition catalogues

Catalogues: Card

Services: Reference; Biannual journal published by the Society

Wimbledon Lawn Tennis Museum
Kenneth Ritchie Memorial Library
Church Road
Wimbledon
SW19 5AE
Tel: 0181 946 6131; Fax: 0181 944 6497

Enquiries to: Honorary Librarian, by appointment, telephone, post
Access by appointment
Hours: Tues.-Fri. 10.30-17.00; Museum: Tues.-Sat. 11.00-17.00, Sun. 14.00-17.00.
Founded: 1977; The collections date to the formation of the All England Lawn Tennis and Croquet Club. The library was formally established with the bequest of Lord Ritchie of Dundee in 1977.
Scope: Lawn tennis from 1870 onwards, British and international
Holdings: Ca. 5,500 books, ca. 65 serial titles, ephemera, programmes, news paper cuttings, photographs, transparencies, videos
Special collections: Rare books on tennis
Catalogues: Print; Automation
Services: Reading room; Photocopying; some Exhibition support
Publications: Library catalogue; Wimbledon Compendium (annual); Occasional monographs
Other: The library acts as an information service for both the library and museum collections

Wimbledon Society Museum of Local History
26 Lingfield Road
Wimbledon, London SW19
Tel: 0181 946 9398

Enquiries to: the Curator; by post
Hours (Museum): Sat. 14.30-17.00
Founded: 1916
Scope: Items relating to the history of Wimbledon
Holdings: Books, pamphlets, manuscripts, maps, photographs, negatives, slides, prints & drawings
Special collections: H. C. Forde diaries 1858-1896; papers on the Society for Control of Advertising in Public Areas (SCAPA) 1897-1919
Catalogues: Print; Automation

